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THE MUSICAL WORLD

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No. 197. S. Brainard's Sons, Cleveland. MAY, 1880. S. Brainard's Sons, Chicago. VOL. XVII.

Original Miscellany.

[Written for Brainard's Musical World.]

THAT OLD LOVE SONG.

INSCRIBED TO CLARA A. HICKMAN BY MRS. J. V. H. KOONS.

O, sing again that old love song
Dear sister, once for me;
For in its melody
Some sweet entrancing spells belong,
That wake the memory
Of happy hours in the olden time,
When joy, to you and me,
Ran as the rills in rippling rhyme
Run homeward to the sea.

There are some thoughts so full of light,
They bridge the dark abyss
'Tween the Upper World and this;
They dawn upon our inner sight,
Foreshadowing the bliss
That we shall taste unmixed with grief;
And th' soul thro' its prison bars
Looks up with love and would drink relief
From its fount beyond the stars.

MAY AGAIN.

CASEWELL A. SHARPE.

'Tis sweet to watch, along the bowers,
The sorcery of the May-day showers,
Adorning all the heads of flowers
With glistening beads of light;
Or see the rose-buds coyly glinting
From canopies of gorgeous tinting,
And flinging out chromatic hinting
Of the Summer's old delight.

The leafing trees, erewhile so bare,
And shivering in the frosty air,
Now pulse with life renewed, and wear
Their modest suits of green;
And birds, among their waving boughs,
In musical accord carouse,
And plight, in plaintive accents, vows
They never will demean.

The month that gives the flowers birth;
The month when Nature, full of mirth,
Flings o'er the warm and pregnant earth
A robe of grass and flowers;
The month wherein the flowers renew
Their promise to the morning-dew
To sparkle with a brighter hue,
Along the floral bowers;

The month when a fancy comes and goes,
When a maiden's heart opens like a rose,
And drinks the sweet vows of her beaus,
Like a thirsty flower the rain;
The month wherein the young man's soul
Flows out like the song of the oricle,
And will not brook a slight control,
Nor reason entertain.

O mild, sweet days of sweeter May,
When breezes, with the flowers at play,
Catch in their arms and bear away
A wreath of vernal perfume,
And spread it, with a grateful hand,
O'er all the sunny, smiling land,
And fill it with an odor bland,
That dissipates all gloom.

Sweet month of May! it seems to me
Thou hast a kindlier sympathy
With poor, heart-sore humanity,
Than e'en the joyous June;
For, with the birth of bud and bell,
Along the bowers and through the dell,
Our Spirits know the sweetest spell
That month hath for a boon.

Then fling thy beauties far and wide;
Throw blossoms on the passing tide,
That they may emblem, as they glide,
Our peaceful lives in May.
Our spirits own thy sweet control;
A calm and beauty fill the soul;
And swiftly may the season roll
When thou art passed away.

Fragments of Thoughts Upon Music.

C. H. BRITTAN.

Man comes with his reflective thought into the great material world, and tries to evolve from its forces and matter forms of beauty.

The spirit of the poet, the painter, the writer, the sculptor, and the musician, is animated by the wondrous influence of the beautiful.

The poet feels the beautiful in nature, and in idea, and makes his verses its responsive echo. The painter is attracted by the glories of a lovely landscape, and gives it an unfading form of beauty upon his canvas. The writer comprehends the beauty of truth, and re-echoes its precepts in his written words. The sculptor feels the nobility of the soul of man, and endows him with the beauty of a God. The musician views the entrancing loveliness of the universe around him, and his soul pours out a song of praise.

Light reflects beauty to the eye but the harmonies of music pass through the still night, and proclaim in sweet and tender notes the thought of love.

The eye sees beauty, while the ear in music may hear its utterances.

Music came into the sphere of sound, and extracted its sweetest notes, and made them her willing captives forever.

The sun sends his rays of light earthward, and each little beam reflects upon all nature the beauty of heaven.

Music's pulsations vibrate through the silent air, and awakens the harmony of the universe into responsive chords of praise and thanksgiving.

Music calms sorrow and gives to joy its beauty. When sadness is changed to tenderness by the influence of heaven, the heart can sing in gentle notes of the hopes of the immortal. When a great soul gives its life to music, behold a Beethoven entrances the listening world!

Music must have pure-minded followers, before she will give out her richest gifts.

Selfish aims and worldly efforts for fame would never have produced such a gifted nature as that of John Sebastian Bach.

When music sings her sweetest song the busy world pauses to listen, and becomes better for the melodious influence that touches the heart.

True music is like the diamond—pure and beautiful forever.

Truth lives in the spoken word, and music in the murmuring harmonies that pulsate through the air.

The aim of all human art is toward the perfection of the beautiful.

There are colors so delicate that the eye even when aided by the most skillful inventions that human ingenuity can produce, can not see them. So also there are notes so slow and grand in their vibrations, and others so high and rapid in their pulsations that the most perfect ear cannot hear them.

Man's comprehension of the immensity of the universe of truth with which he is encompassed, is but an infinitesimal fragment.

Human inventions, our knowledge of the beautiful as seen in our arts, and our discoveries of laws as revealed in our sciences, proclaim us to be but at the very doorway of the great universe of progress which lies just beyond our little present of accomplishment. Thus art, like eternity, is unending.

Music's meaning is too deep for human words. We catch its beautiful melodies and treasure them in tender memories, and are held spellbound by its deep harmonies that chant of awe and wonder; and its tuneful influence falls over us like a mystic charm, and we are calmed into a state of restfulness by its invisible power. But its meaning we only feel in the heart.

The student of the musical art should realize that there is no end to the possibilities of attainment, and thus cultivate his talent to the utmost, as if perchance it were god-given for a purpose high and noble, even that of advancing the beautiful to a lovlier state of perfection.

Composers create tone-pictures that are as beautiful as any painted in colors by the great artists of the world.

Beauty has many forms in which she manifests her power. In the world of nature we see her smiling face reflected everywhere. We observe the purity of her presence in truth, we see her personated by the human form. We hear her very voice in the rich tones of music's sweetest harmonies. Beauty in the absolute is the great spirit of God.

Thoughts made to order, unlike garments seldom fit.

Biographies of American Musicians.

Number Thirty-One.

MR. AND MRS. WM. H. SHERWOOD.

Though young in years, Mr. Sherwood is by all critics acknowledged and received as the most impressive and original pianist ever heard in this country. He has attracted much attention in Europe and upon his arrival in his native country quickly made for himself a reputation. Mr. W. H. Sherwood, was born in Lyons, N. Y., in 1854. His father, Rev. L. H. Sherwood, M. A., a gentleman of high literary, as well as musical cultivation, is the founder of the Lyons Musical Academy. From him Mr. W. H. Sherwood inherited much of his musical and poetical sensibility, and through his father's training he learned both to enjoy and develop musical ideas, and to form serious habits of practice.

Mr. Wm. H. Sherwood made much progress between his 9th and 11th years, being at that time considered a most astonishing young pianist, and appearing with gratifying success in concerts in Pennsylvania, New York and Canada. From that time until his 17th year, his time was mostly employed in common school studies, combined with more or less employment as teacher in his father's school.

Not until the summer of 1871 was his mind made up to follow music as a profession his studies having been pursued in other branches until he was fully prepared to enter college, being especially proficient in mathematics and Latin. During five weeks of the summer of 1871, Mr. Sherwood enjoyed the instruction of Dr. Wm. Mason, at a Normal music school held in Binghamton, N. Y. There he played with such marked effect, seyeral times, and received so much encouragment from Dr. Mason that by the latter's advice his father was induced to go to Berlin with him, to study with Theodore Kullak, in the fall of the same year. He had for some time previous to this filled the position of organist in St. Paul's Church, Syracuse, N. Y. His progress with Kullak was rapid and brilliant. Seven months afterwards, in March, 1872, his teacher selected him to play at his yearly concert in the Sing Academie giving him no less a task than the great F minor Fantasie, by Chopin, Op. 49. Herr Moschkowski, Nicole Zacoby, Scharwenka, Martha Remmert, Adell aus der Ohe, and others of repute took part in the concert as pupils of Kullak. Mr. Sherwood received the most enthusiastic applause of all, and the best criticisms for his musical warmth, execution, and interpretation of this beautiful and difficult work. Kullak considered him his favorite pupil, and seems to have retained his high opinion of him to this day.

Mr. Sherwood's health became somewhat impaired during this first winter in Berlin, and he went to the Rhine, and after a few weeks of recuperation in company with his father and an eminent Cincinnati pianist, Mr. Armin W. Doerner, a fellow student with Mr. Sherwood, all three located in Stuttgart. Mr. Sherwood, senior, soon afterward returned to America. After some six or more months spent in Stuttgart, during which time he made rapid progress in composition under Carl Doppler, and at the same time was the organist of the English Church at Stuttgart during most of his stay there. Mr. W. H. Sherwood next returned to Berlin, and to his former teachers, Kullak and Weitzmann. Under the latter he soon completed several piano compositions which have been the occasion of urgent advice from such men as Rubinstein, Liszt and others to devote himself exclusively to composition. These works stirred up a greater interest in his talents than even his piano-playing. A "Caprico" Op. 4, published by Breitkopf & Haertel, Leipzig, two or three years later was the occasion of most enthusiastic encores and encouragement. Mr. Sherwood being particularly successful with it. In a memorable matinee given by Liszt in Weimar, and in a Philharmonic Concert in Hamburg. During his second winter in Berlin Mr. Sherwood was engaged to play the Emperor Concerto, (No. 5, in E-flat), in a symphony concert with the "Berliner Sinfonie Kapelle," orchestra. This performance was his greatest triumph yet, and led to his engagement shortly afterwards to render the same work at a "Beethoven Feier," in the concert Hans under the direction of the Royal Music Director, Richard Wuerst. This second performance, before an audience of 3,000 or 4,000 people, was an ovation from German Connoisseurs and people to American genius, Mr. Sherwood being repeatedly called out and cheered, and forced to make his bow no less than eight times. This concerto was subsequently repeated in three more symphony concerts in Berlin, making five in all, during a period of two years. This conspicuous beginning, would, in many cases, have been the signal for a concert tour, but Mr. Sherwood began to get greatly dissatisfied with his own touch and technique, and went from the concert room into a schooling of fingers and wrist, which for over a year caused him to neglect the study of musical works, and desist almost wholly from playing. He considers some of this time clearly wasted, but recognises many good results from the formation of very exacting and strict habits of self-discipline, and fine shading and qualities of touch. Becoming impatient of some teachers and principal which seemed to make an end of mere mechanical precision and to dwarf the inspired ideas of the music studied, he went to Leipzig where, for several months, he studied counterpoint and composition with E. F. Richter. This sojourn, from February to May, was soon broken up by the arrival of Liszt in Weimar, where Mr. Sherwood soon followed with his wife, a pianist of marked ability, to whom he was married the Autumn preceding. Very seldom in musical history is it found that husband and wife excell in art, the most remarkable instance of this kind is that of Robert and Clara Shumann. Mrs. W. H. Sherwood, *nee* Miss Mary Fay, (not related to the celebrated pianist, Miss Amy Fay, of Chicago), had made a sensation in Boston by recitals and performances with the Mendelssohn and Harvard Societies there. She was a pupil of Wm. Mason, also of Richard Hoffmann, Gustav Satter, and of Rubenstein during his sojourn in America. Through the advice of Rubinstein, she went to Kullak in Berlin, who spoke of her to Mr. Sherwood before their acquaintance, as his most satisfactory lady pupil. In Weimar they enjoyed many privileges of hearing and studying under Liszt's guidance. The great master had many words of encouragment, and showed many courtesies during their six or seven months' stay in Weimar, and upon the birth of their first child in Weimar he offered himself as godfather. At Liszt's last matinee of the season prior to his departure for Pesth, Mr. Sherwood was asked to play twice before a distinguished audience of artists, which he did with eminent success. A Philharmonic Concert in Hamburg followed, where Mr. Sherwood introduced Grieg's celebrated concerto in A minor, meeting with the most enthusiastic approval from the Hamburg press and public, repeated recalls, a salute from the orchestra, an honor seldom conferred, and a large voluntary increase of the generous sum offered in advance by the Board of Directors for his services. Mr. Sherwood gave his own concert in Hamburg a few days later, assisted by a fellow student and artist from Weimar, Herr Paul Toepffer, to a full house. He appeared six times in Hamburg in two weeks, then went to Berlin, February 18, 1876. Mr. Sherwood gave his own concert in the Berliner Sing Akademie assisted by Mrs. Sherwood, to a full house. It was a season of financial depression and of disaster to many concert enterprises, but, though quite neglected by most of the resident musicians, Mr. Sherwood had a large audience of some 1,800 or 2,000 people, and in every instance received eminently favorable criticisms from the leading German papers and musical journals. The only known exceptions to the gratifying opinions of the press, expressed at that time, were a few letters in American papers from Berlin "American" correspondents. The Berlin papers spoke of Mr. Sherwood as one of the greatest pianists of the age, in regard both to execution, touch, power of contrast and shading, of intellectual conception, and musical feeling and poetry. Mr. Sherwood soon after made preparations to sail for New York, leaving too soon to be able to accept engagements offered by the symphony Societies Bremen, Cassel, Gera, Lubeck, at the Courts in Berlin and Weimar and from the directors of the Gewandhaus in Leipzig. Having arrived in America in May, 1876, Mr. Sherwood was immediately engaged to make his debut in two grand Cary, Kellogg, Brignoli concerts and in a Boylston Club concert, (the leading singing club of Boston), at which his reputation was at once established. He was invited by the citizens of his native town, Lyons, N. Y., to give a recital there, where he was received with many marks of distinction. A visit was made during the summer to Kansas City, Mo., where a concert in the Opera House drew a large audience to hear their first programme of classical piano music. One of Mr. Sherwood's arguments has been that music of the great composers performed by a live musician should be as much, in fact more calculated to satisfy and please an uncultivated audience than so-called "popular" music, either vocal or instrumental. He has demonstrated this theory to his own satisfaction and to that of his listeners as well, in many recitals in smaller

towns, many out West, where severe programmes have been ventured upon "for the first time," with entire success, arousing the highest enthusiasm from the public assembled. In the fall of 1876 Mr. Sherwood settled in Boston as a teacher, his services being at once in demand. He conducted several classes for two or three seasons at the New England Conservatory, some of his pupils proving the most successful and satisfactory performers at two or three of the quarterly concerts of that institution. He has since withdrawn himself from conservatory teaching, claiming that pupils cannot receive proper or sufficient attention in the short time allotted to each in the classes, nor can they be thoroughly well graded for piano instruction, if it is to be artistic and thorough. It is nevertheless true that a spirit of competition is aroused and much of a pupils diffidence or nervousness can be overcome by habits of association with others. Mr. Sherwood never became a conservatory pupil himself, prefering private instruction. Nevertheless with Kullak and Liszt he enjoyed the benefits of recitations in company with other students, but although without the disadvantage of the 15 minute restrictions of the conservatory plan. During the Centennial Exhibition in Philadelphia, Mr. Sherwood took part in the memorable concerts at the Philadelphia Academy of Music, in the latter of which, "The Centennial Musical Festival," conducted by Theodore Thomas, his playing of Schubert's grand Fantaisie in C Op. 15, by Liszt, for piano forte and orchestra, earning an enthusiastic, double re-call before an audience of 8,000 people, Mr. Thomas, Orchestra and Chorus leading in the applause. The same fall, 1876, this performance was repeated with Thomas' Orchestra in Boston with equal effect. At another Thomas concert in Boston, the same autumn, Mrs. Sherwood played with Mr. Thomas and also at a Harvard Symphony concert, and Mr. Sherwood found himself in immediate demand as both solist and teacher, fulfilling engagements with the Harvard Association, with Mr. Thomas in New York and other places, and giving with his wife five recitals with highly interesting programmes in Boston which were well attended. The season following, 1877 and '78, showed a great increase in the interest manifested in another series of five recitals, numbering as many triumphs, and containing programmes of almost entirely different material from those of the first series. An especial triumph was the playing of Shumann's A minor concerto with Thomas' Orchestra in Boston Music Hall, February 13, 1878. During this and the preceeding season, Mr. Sherwood had many engagements in New England towns. His two recitals in Chicago at the inauguration of Hershey Hall, January 23 and 25, 1877, at once established the knowledge of his powers throughout a large western territory. The Summer of 1878 gives us three recitals. given before the National Music Teachers' Association, convened at Chautauqua Lake, N. Y. A five weeks' Normal Music School summer session followed in Lyons, in connection with his father's Academy. The attendance was good, the interest great. Of recitals Mr. Sherwood gave nineteen playing in company with his wife, to the assembled students, who came from all parts of the country, one hundred and seventeen works selected from the best composers. A general invitation from the citizens to repeat the session another summer, kindly offering the free use of the public school building, was followed by a similar invitation signed by the leading citizens of Canandaigua, N. Y., with a second paper pledging the names of about eighty students in case Mr. Sherwood would hold the next session in that town. The letter was accepted. The season of 1878–'79 opened and continued with such a rush of pupils that that both Mr. and Mrs. Sherwood gave up the idea of any extended tour. A series of ten recitals was given during the space of twelve weeks, all of which were favorably noticed. Mr. Sherwood's performance of Beethoven's Empire Concerto at the Harvard concert December 5, 1878, was decided to have been one of the finest performances ever heard. His engagements in Boston for three seasons have been more than those of any other pianist. His recital of April 29th, at Steinway Hall, New York, was listened to by a large audience of the cultivated musicians of that city, eliciting almost universal expressions of equal satisfaction, pleasure and surprise. Mr Sherwood was recalled at the close of a long programme and forced to play again. Soon after this concert, Mr. Sherwood left a class of nearly seventy pupils for a tour of recitals, partly to fulfil engagements offered during May and June, 1879, playing almost continuously as follows; Three concerts in Boston, one in Providence, R. I., Portland, Me., Cambridge, Andover, Bradford, Taunton, Lowell, Mass., three recitals at the University of Oberlin, O. Pittsburg, Pa., Lexington, Ky., two recitals in Cincinnati, six in Chicago, four in St. Louis, two each in Milpaukee, Wis., St. Paul, Minn., and Cedar Rapids, Iowa, one each in Burlington, Dubuque, Davenport, Ia., Owatomca, Minneapolis, Minn., Evanston, Ill., Detroit, Mich., Buffalo, Auburn, Syracuse, and Wells' College, (two recitals), N. Y. He played also in Cleveland before a select audience on the way through. But we have given enough statistics to show the wonderful activity and popularity of this young pianist, though much material is at our hands that would interest our readers.

Musical Review of the Month.

SILVER CLIFF, COL.—Mrs. W. W. Rose, Jr., the finest soprano in Colorado, has removed to Silver Cliff.

KARL MERZ' MODERN METHED FOR REED ORGAN has again been enlarged by the addition of sixteen pagess of the "Elements of Harmony," thus making it one of the largest and most complete Reed Organ Methods in the market.

PIQUA, O.—Mr. F. G. Webb, of Lima, O., gave a fine organ concert at Piqua on April 8th. The programme was excellent. We enjoyed even looking at the name of the first piece. The question is how were they pleased? All credit to Mr. Webb for aiming so high.

SEVEN MILE, O.—The choir of the Universalist Church of Hamilton, O., gave a concert on the 10th of April, under the auspices of the Seven Mile Cornet Band. The choir was assisted by Mr. Laury Jakson, Mr. Paul Robertson and Master Harry Blum. The programme was good.

WADSWORTH, O.—Prof. W. A. Ogden just closed the most successful musical convention ever held in this part of the State, rendering with the Medina County Association his splendid oratorio "Josiah." Miss Maud M. Boise showed excellent qualities as pianist. The concert was grand, and the noble harmonies in Fugue, rolled out in such manner as to elicit repeated applause from the large audience. G. C. R.

ATLANTA, GA.—Three complimentary concerts were given to Madame and Mr. Schultze, Principals of the Musical Institute of that place. The attendance, so the reports say, was good, speaking well for the popularity of the above named lady and gentleman. The programmes contained much than is good. Works by Beethoven, Mozart, Mendelssohn, Haydn and Weber greet one's eye. In one of the concerts the entire Mass in G, by Weber, was performed, also Haydn's Children Symphony. Mrs. and Mrs. Schultze aim to move to Cleveland soon, expecting to make that city their field of labor.

THE catalogue of the Chicago Musical College (Dr. F. Ziegfeld, President) has just been published for 1880, and gives evidence of increased prosperity and usefuless. This College, which is now in its fourteenth scholastic year, is located in the new and elegant Central Music Hall Building, with a branch in the West Division of the city, and has better facilities than ever before for giving instructions in all branches of music and to all grades of scholars. Particular attention is directed to the Summer Normal Session, which begins Thursday, July 8th, and closes Wednesday, August 18th. The full faculty will be in attendance at this extra session, and special terms will be made to teachers and those who are fitting themselves as teachers.

WOODSTOCK, VT.—The golden wedding of Colonel and Mrs. Orson Perkins, of Taftsville, town of Woodstock, was celebrated April 5th. These veterans are the parents of several musical children as follows: H. S. Perkins, of Chicago, W. O. Perkins of Boston, A. O. Perkins of Santa Barbara, Cal., E. H. Perkins, of Woodssock, Vt., Mrs. Geo. S. Cheney, of Cambridge, Mass., and Jule E. Perkins who become famous as one of the leading bassos of of his time in Europe. He died, it will be recollected, in Manchester, England, in 1875, at that time the husband of Marie Roze, and a member of Colonel Mapleson's company. The special exercises consisted of a presentation address by the Rev. Moses Kidder, of Woodstock; response of thanks by Colonel and Mrs. Perkins; welcome song, "Welcome Here," composed by H. S. Perkins and sung by the sisters and brothers; "Family Reunion," a poem by H. S. Perkins; general address by Capt. E. Vaughan, (a nephew), U. S. Consul at Coaticook, Canada, several compositions sang of Col. Perkins, and a "Golden Wedding" poem by W. O. Perkins. Colonel Perkins was for thirty-three years a successful singing master in Vermont. The presents were numerous, valuable and appropriate.

FORT THOMPSON, DAKOTA TER.—Being an interested reader of the MUSICAL WORLD I trust you will pardon the liberty I take in writing you. We often hear the wild chants of the Indians,(in whose midst we are situated), and they are really more varied than one would suppose from a people who do no not in the least understand music as an art. The wail for the dead are slightly varied, and the words which are improvised to suit the character of the deceased are peculiarly touching often mildly poetical. In song he expresses his joys and sorrows, his hopes and aspirations, and is quite sure never to forget his exploits or deeds of prowess. We have a school of twenty-four native Dakotas who are learning English. Sometimes they indulge in a native song. They never so fully betray their enthusiasm for music as when singing in their native tongue. The Indian, to be fully appreciated from a picturesque point of view, should be seen in his native wilds with the surroundings of forest and stream. Here we see him in his various moods with only nature for a guide and teacher. There is much in his character from which we may profit. One thing has impressed me much with them. There is no need for orphan asylums, there is always some kind-hearted woman to care for the motherless waifs and no child is ever neglected or ill treated in any way. We have an organ and the children often sing with me, and I can truly say that there is much more heart and expression of sentiment than one often hears from well-trained choirs. I have witnessed your patience with correspondents or would not dare to write you at so great a length.

Allow me to subscribe myself your friend and admirer,
MULORA MATHEWS.

To the Editor of Musical World, U. S.:

SIR:—It will, I am sure, afford you much pleasure to know that your MUSICAL WORLD is finding its way to this side of the Atlantic and gaining many readers on account of its undeniably merit. Several of the recent numbers have come into my hands, and what at first impresses me most is unbounded admiration at the quantity of really interesting and instructive matter you furnish to your readers at such a small cost. How you are able to cull such a mass of fresh material every month, it is difficult to understand for in these times of "dailies," "weeklies," "monthlies," "quarterlies" and "annuals," when every conceivable subject is written about, one wonders the supply does not get exhausted; and of late years no subject has been written more about than that of music. It is surprising, therefore, that you are able to keep up the interest of your journal from month to month, and more surprising still that every new number seems to rival its predecessor in the richness and variety of its contents. You in America have such an enterprising way of going about things that were it merely for the sake of contrasting your musical efforts with ours, your publication would on that account alone be very valuable here. Our musical publications here are not by any means numerous, and with one or two exceptions their efforts are on the one hand weak and puny and on the other appeal too exclusively to the highest class of musicans. It appears to me that you keep to the happy medium so that the successful professor as well as the struggling amateur need not be ashamed to consult your pages.

I have enlisted in the ranks of your subscribers and when I get better acquainted with your columns may perhaps, with your permission, give a further expression of opinion on the relative merits of your endeavors in the MUSICAL WORLD and what we are doing in the same line here.

Yours respectfully, TARANTELLA.

Glasgow, Scotland, April 10, 1880.

NATIONAL NORMAL MUSICAL INSTITUTE.—The circular of this institution announces its summer session as follows: "There can be no more fitting prelude to the announcement of our coming session, than the following paper, which was so heartily read and eloquently seconded by Prof. Love, of the Jamestown High School, at the closing concert last year:

To Dr. Geo. F. Root, Principal of the National Normal Musical Institute:

DEAR SIR:—The citizens of Jamestown having had full opportunity during the past four weeks to observe the method and work of your Normal Musical Institute, ask the privilege of giving this testimonial of our appreciation of your labor. The elevating influences of your work have been impressed upon our whole community; a new impulse has beeen given to the study of the divine art of music which will tend to a higher musical education. You and your worthy assistants may feel assured of our high esteem, and we earnestly request that you will again honor our village by selecting it as the seat of your Institute for the next year. We trust it will be your pleasure to give this request your favorable consideration.

Dated, Jamestown, July 30th, 1879, and signed by Rev. Spruille Burford, DeForest Weld, Gov. Fenton, and seventy-four others.

The Principal replied that the Institute was honored by the invitation, that there was no pleasanter place than Jamestown for the work, and that if all continued of the same mind when the time came to prepare for the session of 1880, the Institute would be glad to return. It is therefore announced that the invitation is heartily renewed, and that the session of the National Normal Musical Institute for 1880 will be at Jamestown, on Chautauqua Lake, N. Y., from July 12th through August 6th, four working weeks.

Instructors and soloists: Geo. F. Root, Emil Liebling, Frederic W. Root, W. C. Coffin, C. C. Williams, Emma Hovey, Helen C. Root and Mary O. Root. Circulars of particulars on application to W. A. Lafferty, Jamestown, New York.

KARL MERZ, - - Editor.

MAY, 1880.

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S. BRAINARD'S SONS,
CLEVELAND AND CHICAGO.

OUR LETTER BOX.

LUCIA.—See your doctor.

N. C.—Gottschalk is dead.

T. C. C.—Rossini was an Italian.

READER.—M.G. means left hand.

CANADA.—Nocturno means nightmusic.

HISTORY.—Beethoven wrote but one opera.

TEACHER.—Cracovienne is a Spanish dance.

E. N. J.—Count two to a measure. Why ignore our name?

COMPTON STR.—Mozart's first name was Wolfgang Amadeus.

W. H. R.—The Sonatinas are worthy of your attentive study.

PIANIST.—Liszt will spend this summer in Weimar, if we recollect right.

MIDDLEPORT, O.—Do not know the merits of the instrument you mention.

PENNY BAKER.—For answer to your inquiry read editorial on "Tower of Babel."

B. M.—Good or rather correct fingering is absolutely neccessary for your success.

RONDO.—The last we heard of Tom, was to the effect that he was giving concerts in Arkansas.

LEXINGTON.—That's just the question over which scholars quarrel. Couldn't you decide it?

APOLLO.—Sullivan is a very respectable composer. You have too light an estimate of the man.

TRUTH SEEKER.—Use Richter's or Marx's book. For the second object try Bassini and read Mad. Seiler's book on the Voice.

ONTARIO.—A good ear enables a person to catch a tune, but good taste enables a person to decide whether a tune is good or not.

R. T.—The opera "Faust" and the "Damnation of Faust" are not the same thing. The former is by Gounod, the latter by Berlioz.

DRAMATIC CLUB.—The "Katy Dean" is out. Send for a copy, you will not find it too difficult, nor does it require many stage preparations.

VIOLIN.—It is too far ahead to say who will likely conduct the next May Festival. Probably the person who will take Thomas' place in the College and perhaps not. Can't tell anything about it.

SUBSCRIBER.—Gluck's music is not forgotten, no, by no means. Theodore Thomas was the means of having some of his operas performed at May Festivals, of course only as concerted pieces. Gluck's music will outlive you, sir.

HAMILTON, CA.—The higher notes should not be produced by chest voice. For an answer of the balance of your questions you must ask a teacher. We cannot explain things by letter. Always sign your name when you ask questions.

CAMBRIDGE, ILL.—The music-borrower is as great a fiend as the book-borrower. Neither deserve much sympathy. Make it a rule that you will neither borrow nor lend, and stand by it. Music is cheap and can readily be had. Those that borrow generally are too stingy to buy. Be polite, but also firm in saying *No!*

OUR sincere thanks are due Miss L. K. Potter, of Glendale, Ohio, now traveling in Europe, for a bunch of leaves plucked from the grave of Chopin, at Pere la chaise, Paris, France. We need not assure the fair giver that we appreciate her remembrance of us not less than the gift itself.

A NEW musical journal calling itself simply *Music*, has been started in London, England, and has asked to be put on our exchange list. We welcome the *Music* in the family of musical journals, and shall look with pleasure for its weekly visits. Judging from its appearance the *Music* will be an excel lent periodical. Success to it.

RUSSIA is gradually increasing her repertoire of national opera. How would it be if Mapleson were to give us a little of Glinka or other Russian composers? It would at least interest us even if it would not awaken the greatest enthusiasm. Russian art as well as Russian literature is not receiving that attention which it deserves.

DR. F. L. RITTER'S book, "History of Music of this Country," is progressing. The second and augmented edition of the first two volumes of his history will soon appear. There are some decidedly new features introduced in the book. Mad. Fanny Raymond Ritter's second volume of Schumann's writings is in press and will be soon ready.

THE *Dramatic Mirror* denounces the piano arrangement of Wagner's Centennial March as a bad one, and furthermore asks by what right Mr. Thomas keeps the MSS. in his possession. The National Centennial Company had better look after that valuable production, for by selling the sheets of that march as manuscripts there may be a handsome sum realized. Let nothing go to waste.

THE music trade in England is resorting to very doubtful means of enriching itself. Complaints are raised about a publisher using the same melody to two different sets of words, and selling it as different music. Oh, that we could export some of our untamed amateur composers, who can turn out tunes by the yard. They might help the distressed publisher out of his difficulty and rid us of a nuisance.

NOT satisfied with the dispute about the Requiem, there are some English lovers of debate who have the heart to raise the question whether Mozart's Twelfth Mass was really written by the great German composer. Wouldn't it be just as well to discuss for a while the question whether there was really such a man as Wolfgang Amateus Mozart living in this world, and whether he wrote music or made cheese and butter for the Salzburg market?

THE founder of the American Sunday School, Rev. Burr Baldwin, lately died at Montrose, Pa., at the age of ninety-one. He was a graduate of Yale, and belonged to the class of 1808. His first school was organized in New Jersey. Out of the Sabbath school sprang a freely flowing fountain of music, that has well nigh revolutionized the ancient music of the church, and bids fair to run on until the church shall dry it up or turn its channel out of the sanctuary.

EVERY lover of art who can command the time and the means should attend the May Festival at Cincinnati. Do not say that you will go the next time, but endeavor to go this time, for not only is each festival worthy of your attention, but it might so happen that the next festival will not be what this one is going to be, to say nothing of the changing of circumstances, which may make your attendance at a future festival impossible. Whoever *can* do so, should be in Cincinnati this month.

FOR the benefit of such of our readers as may desire to secure for themselves the title of Doctor of Music, we will state that the machine made to grind out that precious article will be set going at Oxford, England, in October next. Applications must be sent in before next June. Let us have enough Musical Doctors, one for every singing society, one for every female college, one for every choir, and a few that shall have no situations. How much England does for musical art by making musical doctors!

AT LAST Chopin has been honored in his native country. A bust of the composer has lately been placed in the Church of the Holy Cross at Warsaw. Oh, Poland! Thou art not yet lost! If political existence is denied thee, thy best singers and poets will keep warm the love for the name of Poland. 'Tis true the kings are dead, the nation is in bondage, yet we venture to say that in that bust of Chopin's, at Warsaw, many a good Pole thinks he can see a distant glimmer of the future greatness and political revival of his country.

WE ARE glad to notice that the musicians of Paris propose honoring the memory of Romeau, the Freneh organist and theorist, by giving a concert for the benefit of his grand-daughter who is in indigent circumstances. So it pays after all to be related to a musician, even if he was but a dry old theorist, whose bones have been lying in the ground for a hundred years. We respect the French for their good taste and generosity, as well as their determination to keep green the memory of one of their most distinguished countrymen.

THE Royal Normal College of Music for the Blind, in London, England, has lately given additional proofs of its efficiency as a musical institution. The pupils performed a lengthy programme made up of works by the best masters, and did so in an excellent manner. We, as Americans, have a special reason to be interested in this institution, because its Director, Mr. F. I. Campbell, is a native of Tennessee, who struggled long and hard for health and education. At last he rose to his present high position, which he fills with great credit to himself.

AND now comes the news that two young Americans are carrying on two successful art schools at Florence, Italy. These schools are so well organized that they almost rank as academies. Why cannot Dr. Tourjee, while on his European tour,

drop here and there a young American or two, for the purpose of organizing or conducting conservatories, for as far as numbers are concerned we are far ahead of Europe in such institutions, and doubtless there may be found a few who would be willing to try and teach the European mind a new idea on music, etc.

PRODIGIES, as a rule, are not worthy of much notice. Like unseasonable fruit, they are not always palatable, nor do they often attain their full growth and ripeness. When, however, a little girl like Julia Folville, aged nine years, plays Mendelssohn's piano concerto, and then takes up the violin and performs Alard's Faust Fantasie, one may well stop for a moment as before a great curiosity, and wonder what manner of child this is, and what manner of life she must have led, when at such an early age she can perform such extremely difficult music. Still we are of the same opinion we always were, that there is nothing gained by forcing a youthful mind, nor by exhibiting its accomplishments in public.

STUDENTS of German literature will be pleased to learn that there is being published now a series of works designed for those who have been impressed with Schopenhauer's and Wagner's theories. Among these will be a number of Hindoo metaphysical works, with notes, as well as a series of Hindoo dramas. The publishers will pay special attention to Hindoo literature and aim to bring to light everything that is of value. Among the works we notice "The birth of the drama as the outgrowth of the spirit of music," "Richard Wagner in Bayreuth," "The Assalayanasutta," "Sakuntala," "Meghaduta," a Hindoo poem by Kalidasa, also a work entitled "Wagner's relations to Schopenhauer and the fundamental principle of Christianity, etc." We feel that we dare not allow so important a publication of works pass unnoticed, and hope that our readers will secure them, for they are worthy of a place in the best libraries.

"THERE is but one imperial city, there is but one Vienna," is a saying of which her citizens are very proud. Ever thoughtless and ever slow, that city allowed fifty years to pass since the death of Ludwig von Beethoven, before she recognized her obligations and erected to his honor a monument. At last the city on the beautiful blue Danube has honored the name of one of the greatest men that ever lived within her walls, and on the 1st of May a monument to the great musical emperor will be unveiled. But how about Haydn, Gluck and Mozart and Schubert? Should not the musical world at large erect to the honor of these great men a suitable monument, just as Protestantism erected a monument at Worms to the honor of Luther and those who labored with him in the cause of Reformation? The names of Gluck, Haydn, Mozart, Beethoven and Schubert belong to mankind, and there ought to be erected to their honor a monument so grand and beautiful that strangers coming to Vienna would go to see it, before they would examine the many palaces and gardens that adorn that city.

THIS is the year when the Passion play at Ammergau, Bavaria, Germany, will be given. These events take place every ten years. They are a dramatic representation of the sufferings and death of our Savior. The town of Ammergau made the vow to perform these plays every ten years, in hopes to stay the hand of God, who was then afflicting the country with a fearful pestilence. Only citizens of the village are allowed to take part in the play. It requires some six hundred or seven hundred persons to perform it. There has been erected a new theater with increased seating capacity. The stage is divided into three portions. The first performance will take place on the 17th of May, and then on every Sunday and holiday until the play shall have been given twenty-three times. Each performance begins at 8 A. M. and ends at 5 P. M. Many strangers have announced their going, and the attendance this year will be unusually large. Anyone wishing to read more on this subject will find full accounts among the Letters of June, 1878. By sending for a copy, a historic sketch of these ancient plays, attracting the world's attention, may be obtained.

THIS year the May Festival, like all its predecessors will begin with a concert on Tuesday night, after which follows a matinee and a concert on each successive day, closing on Friday. The festival begins on Tuesday, May 18th, and continues until the 21st. The first concert presents Bach's Cantata, Eine feste burg, Mozart's Jupiter Symphony, Handel's Jubilate. In the second concert Beethoven's great Mass, Op. 123, and Schumann's Symphony, Op. 120, will be performed. The third concert will be devoted to the performance of the prize composition, Mr. Dudley Buck's "Golden Legend," Berlioz' King Lear overture, and the third act of Wagner's "Goetterdaemmerung." The fourth and last concert brings Beethoven's Fifth Symphony, and the Missa Solennis for the second time. The whole Festival will close with Zadoc, the Priest, Handel's coronation anthem. The matinee programmes are full of good things, while the professional musician may attach unusual importance to the second and fourth concerts, the average concert goer will find any or all of them interesting and profitable. Every lover of art should avail himself of hearing these excellent concerts. The preparations are upon a much larger scale than at any previous festival.

CINCINNATI lately gave a grand reception to Southern merchants. About eighteen hundred persons sat down to dinner in the Music Hall, while the band, directed by Mr. Brand, played many familiar airs. Suddenly there was heard the Southern melody known as "Dixie." Like an electric shock this tune was felt by the fiery Southerners. There was heard shout after shout, and after the band had finished there was given a regular "rebel yell," such as was often noticed on the field of battle. While this same tune no doubt often before produced a warlike spirit, it was at this time the harbinger of peace and good feeling. Scarcely had "Dixie" ceased when the band played "Hail Columbia," accompanied by the great organ. The excitement which this melody now produced beggars description. The Southern guests as well as the Northern spectators sitting in the balconies, shouted themselves hoarse, while thousands upon thousands of napkins and white handkerchiefs were waving in the air. Evidently the "Dixie" had disappeared in the "Hail Columbia," and the familiar old national tune touched every heart. This is an illustration of the power of national music, which speaks a language more powerful than words. Who can tell how much kindly feeling was called forth by the *Southern Dixie*, as it was played on that memorable occasion; and who can tell how much the sentiments of loyalty, the genuine love for a united country, were strengthened by the familiar and good old tune, "Hail Columbia." May our country be a happy land indeed.

THE American musical profession often complains about the ignorance which prevails as yet in this country concerning musical matters. Doubtless we need a great deal of light before we may call ourselves truly a musical people. But what does it mean when an English professor advertises a "*fork lightning system*" of musical instruction, by the aid of which any person can immediately, after reading the lessons, and without ever having touched the keys of a piano, play this instrument. The method is doubtless well named, and bears on its face the marks of imposition. What, however, must be said of a people for whose benefit such an advertisement was published? What shall we say of an art journal that publishes it? We doubt whether our musical journals would have sold their pages for such an advertisement. But lo! here is another, showing plainly in what a low regard music is held as yet by many. "Wanted—an organist, who can also take the village blacksmithing." We have a high regard for labor and honor the blacksmith, but blacksmithing and art ought not to be put into one measure. The *Musical Times* of London thinks that the advertiser is after the harmonious blacksmith, and suggests that whoever becomes the unlucky organist be allowed an assistant whose duty it shall be to blow the bellows for the forge during the week, and the bellows for the organ during the services on Sunday. It is no wonder that there are efforts made to checkmate such ignorance, and that the aid of Parliament is invoked. When first meeting an American "professor," who had been enlightening the youthful mind somewhere in Indiana, and who was then visiting his native country, we made many inquiries about this land of wonders. We learned with surprise that he dealt in pianos and in sewing machines, and no matter how clever the "professor" was toward us, our heart protested every now and then, and silently said, pianos and sewing machines! a humbug you are, sure! Well, we have since met other people who dealt in pianos and sewing machines, and the combination doesn't shock us quite so badly. We have seen too many such unusual combinations to be shocked much by them. May be if we were to dwell in England the combination of blacksmithing and organ playing would not seem half as ridiculous and inartistic as it now appears. We wonder what a man like Mr. Best says to such advertisements.

Henry Wieniawski.

The name of this celebrated violinist is no doubt familiar to most of our readers, for during the winter of 1872-73 he gave concerts in this country

with Rubinstein, and was much admired. He died lately at Brussels where he was engaged as Professor at the Conservatoir. Wieniawski was born at Lublin, on the 10th of June, 1835. He received his musical education at the Conservatory of Paris. He was for a year or so solo violinist of the Emperor of Russia, and was much admired for his technique, which was very brilliant, a la Paganini. The *American Art Journal*, when speaking of the deceased, says, "That those who knew him while at New York, and were acquainted with the life he led, were not surprised to hear of his untimely end." We are sorry that so brilliant a player had to succumb to the great destroyer at so early a period of his life, and that so bright a light went out so suddenly. Artists, more so than any other class of peoyle, should carefully avoid excesses of every sort.

Caught!

Who? A swindler, a bogus subscription agent. We have been for some time on the track of this rascal, and were, therefore, glad when we learned that the publishers of the *Folio* finally tracked him to Groton, Conn., where they arrested him. His name is T. Leslie Emmons, alias Emerson or Leslie. He was taken before a justice, and being unable to pay his fine was put into prison. This is beyond a doubt the same man who has defrauded the MUSICAL WORLD of much money. He was at work in New York, Pennsylvania, New Jersey, Rhode Island, Connecticut, and even carried on business by mail. He evidently took subscriptions for less than the regular price, which fact induced many to trust him. Emmons no doubt could afford to take less than the regular subscription price, which we can not.

The *Folio* gives the following particulars about this scamp:

"Emmons, at one time, kept a drug store on Washington, near Dover street, in this city. He is about 30 years of age, of small stature, weighing about 125 pounds, of light complexion. with reddish brown hair and moustache, and eyes of about the same color. He wore a dark suit and slouched hat, and always carried a thorn switch cane. When arrested he had no overcoat. This was found, with his trunk, to have been detained by a sharp Pennsylvania landlady, some weeks since. He originally came from Colchester, Conn., where he is respectably connected."

There is another one of these rascals operating in the West. We hope our readers will furnish us with descriptions and full particulars, so that he, too, may be brought to the end of his career.

Thanks are due Messrs. White, Smith & Co. for their prompt action in this case, and all the more so, because they are not suffering from Emmons' rascality. They were simply prompted by a sense of justice and the desire to do the public good.

Be Punctual.

To be punctual in all things leads to success. Punctuality is honesty as well as politeness. The teacher of music should be punctual in his attendance at lessons. To come late to lessons, to stay away now and then, will soon produce indifference in the pupil, retard his progress, and, if persisted in, will lead to change of teachers. Pupils also should be punctual! Knowing the hour of their lessons they should be ready for that lesson. Keeping the teacher waiting irritates him, robs him of that pleasantness of temper so necessary for a successful lesson, and what is more it robs him of much precious time. The teacher has other lessons to give—do not keep him waiting while you attend to your toilet. Be punctual!

Be punctual at your practice hour. Do not practice one day and neglect that duty the next. Only the student who is punctually at the post of duty, will accomplish much. Punctuality in keeping practice hours is the beginning of musical success. When once the practice hour is made to yield to social duties or enjoyments, the pupil's chances for success have greatly lessened.

Be punctual in paying your teacher, do not keep him waiting over time, when it is convenient for you to pay him. Remember, teachers usually need their salaries. Be punctual, therefore, in the discharge of this obligation, and not only punctual but cheerful.

If you are an organist or a member of a choir or singing society, be punctually at your post of duty. Your tardiness may keep a congregation or a society waiting. At any rate it is very apt to irritate the leader, and to disqualify him from doing his duty in the manner in which it should be done. Many a singing society ultimately broke up because a few took the liberty of being tardy. Such conduct demoralizes and discourages. If you belong to a choir or a society make it a conscientious duty to be punctual.

Be punctual at concerts. Some people imagine that it is fashionable to be late. They are never in time and enjoy nothing so well as to come late and have every eye turned towards them. Such people betray their ignorance and lack of good breeding. Most generally the late comers belong to that class known as shoddy, who have no other way to gratify their aspirations for distinction. It is just as easy to be punctual, to begin your preparations in time, as it is to wait until it is too late. With many a lack of punctuality is a habit. We have known persons with whom it seemed an impossibility to be in time anywhere, be it at the concert or at the bank. Others again are so afflicted with thoughtlessness that they never seem to think of the proper time to get ready. Be punctual, for by coming late you disturb others who come early to listen to the music, and moreover you keep your escort waiting, which is, to put it mildly, very tiresome and provoking. It is a mark of politeness for a gentleman to invite a lady friend to an entertainment, and it is a sorry way of reciprocating his kindness by being late.

Lastly, when your subscription to the MUSICAL WORLD runs out, be prompt in renewing it, for thereby you save yourself and the clerk who mails the papers a good deal of annoyance. Be always punctual!

The Tower of Babel—By Rubinstein.

This sacred opera or oratorio will be the principal representative work of modern composers, at the next May Festival, excepting of course, "The Golden Legend," which has been composed especially for this occasion. This remarkable work of Rubinstein's ("The Tower of Babel") has everywhere been received with genuine enthusiasm, except in the French capital. But then Wagner fared in the same way, the greatest sin both men were probably guilty of in the sight of the Parisians was, that they were not French born. When "The Tower of Babel" was performed at the festival of the lower Rhine, at Dussuldorf, in 1872, where the composer himself conducted it, the effect was electrifying. Prior to that performance it had been rendered (in 1872) at Vienna. After the decided success at Dusseldorf, "The Tower of Babel" was rendered by other German societies, as for instance, those of Magdeburg, 1872, Karlsruhe, 1875, Barmen, 1878, and so forth.

The sacred opera in the form of "The Tower of Babel" and the "Paradise Lost" is altogether Rubinstein's own invention. It is an oratorio that may be represented on the stage, and admits of scenic effects. The ground work of the text is the familiar Bible story of the tower of Babel. The oratorio opens with the assembling multitudes attempting to build a tower that shall reach into the very heavens. Nimrod, (basso) the mighty hunter, rules over the whole and evidently exults in the greatness of the work. Abraham, (tenor) the faithful servant of God, chides him on account of his pride, and points him to the Shepherds, who in their humbleness and humility live nearer to God, than the great, self-willed, aspiring ruler. This enrages the masses, who become angry at Abraham, and throw him into a fiery furnace. The flames, however, touch him not, for he is protected by angel's hands. Next follows a double chorus, in which part of the populace ascribe the honors of this miracle to God while others ascribe it to idols. A terrible storm destroys the tower, and the horrified people desist from their foolish, vain-glorious work of building a structure that shall reach into the heavens. Abraham explains the mysterious ways of God, Nimrod's heart is softened, he obeys, and raising his eyes towards the heavens he sees the very glory of God itself. The people now divide and leave in three great parties, namely, the Shemites, Hammites and Japhetites. The whole concludes with a grand chorus of three parts, the angels verifying God in the air, the mortals on earth joining in, while the demons under the earth rejoice at the destruction they have brought about.

Having said this much about the text, let us now turn our attention to the remarkable music. The whole is a work of art worthy of the closest study. All the points of the text which admitted of special display of musical gentleness, grandeur or power, have been seized upon and diligently worked out. There is so much in and about this great choral work that is really beautiful, that one cannot enumerate all the points that deserve special mention. The chorus at the very opening, "To Work," the chorus of the people, has great power and spirit. One of the most curious features of this sacred opera is the strains sung by the Shemites, the Hammites and Japhetites (see page 95, Brainard's Edition). The first is sad and melancholic, full of peculiarity. Evidently Rubinstein is no stranger to the subject of national music. Doubtless in the plains of Russia he has ample opportunity of studying the wild strains of nomatic tribes, if, like Liszt, he has a roving disposition. There is a sadness about the odd strain which is only heightened by the singing in unison. The song of the Hammites is wild and just as peculiar. The orchestral effect must be

grand as it heightens with each repetition of the air. Whether the original Hammites ever sang or not, judging from the songs of their successors of to-day, the song of the Hammites is consistent. Next follows that beautiful chorus of the Japhetites, which is a most agreeable relief from the almost painful monotony and melancholy of the previous two strains. These three choruses no doubt will attract a great deal of attention. The final chorus will also be found most effective, and will no doubt be pronounced among the best that the May Festival brings. The same is also true of the double chorus, with its pedal point on B. In regard to the solos it must be said that they are less lyrical and that more of the recitative element prevails. For all they are beautiful. The great scene by Abraham will never be without grand effect. When Rubinstein wrote this he was undoubtedly inspired.

The entire work, though somewhat difficult, is not beyond the reach of our societies, and it is to be hoped, since a good English edition may be had, that many may take it in hand. It may well be said that whenever or wherever Rubinstein's "Tower of Babel" will be performed, it will produce genuine enthusiasm and art pleasure. We hope to hear of many societies studying this oratoria or sacred opera.

Since writing the above it has been decided to postpone the performance of the "Tower of Babel" until some future time, in order to gain an evening on which to perform Beethoven's "Missa Solennis" for the second time. It has been claimed that one performance of so stupenduous a work would scarcely be sufficient to let the audience measure its grand proportions just as a person must go several times to the Niagara Falls in order to fully perceive their majesty. The "Tower of Babel" has, therefore, been taken off the programme and the "Missa Solennis" is placed on the second (Wednesday's) and fourth (Friday's) concert. While we regret the postponement of the performance of Rubinstien's work, we rejoice that Beethoven's Mass is the gainer, or rather that the audience is the gainer by the change. For the same reason we suppose also that the Stabat Mater by Palestrina is to be omitted. We are very sorry for this change, and so will many others be, who are interested in the works of this master.

Prizes or no Prizes?

Prize compositions and their public performance are somewhat of a novelty in this country. Their time seems to have come to a close in Europe, while in this country it is evidently only approaching. Having on a previous occasion touched on this subject, we would not at this time have taken it up again, were it not for the fact, that the thousand dollar prize, said to have been awarded to Mr. Dudley Buck, and the performance of the prize composition at the May Festival, have made the question of prizes or no prizes one of general interest.

The offering of prizes has been as strongly recommended as it has been condemned. It is the object of this article to bring some of these arguments before our readers. Prizes have been offered ages ago. They were a prominent feature of the ancient Grecian plays or games, and have ever since been regarded as an excellent stimulous for artists, well calculated to spur them on to their best efforts. Doubtless artists are at times fond of allowing outward conditions and things to influence their imagination. It might be interesting reading were we here to give the various methods of stimulating their minds, resorted to by great musicians. But no matter what it is that prompted composers to write, we doubt whether any of them were ever actuated purely by the love of money, when they went about to produce an art work. We will not say how great a love for distinction and honor composers have in their hearts when they brood over great works, but the great dollar is the last object that stimulates them. When composers, therefore, contend for a prize, the honor of gaining it is the first consideration, the money is the second. Doubtless it is true that the winning of prizes has given artists the means to advance themselves, or to relieve themselves of annoyances arising from financial embarrassments, the winning of a prize may also have stimulated some young writer to such a degree, that he eventually accomplished much more than was anticipated, and there are also those who claim in favor of prizes that, through offering them, many musical works are produced, which would otherwise have never been written.

These are among the best arguments that have been and probably can be offered in favor of prizes. Let us now view the opposite side of the question. While no doubt artists need stimulants, it will be found true, that in the end pure love for art and a certain indescribable and irresistible inward power prompts them to work. If this power is not inherent, the true elements of the artist, the genius is not there. When Mozart was asked by Hofmeister, the publisher, to write in a more popular style, else he could not buy anything of him, he remarked, "Then I'll suffer hunger, and nevertheless I'll write in that way." Even public recognition is a secondary consideration with the man of genius. Beethoven was often told that the people did not appreciate his works, for all this he never made any sacrifices for popularity sake. When Schupanzing told him that his quartets did not please, he calmly remarked, "They will like them after a while."

While artists love money and honor, while the old proverb says that art goes after bread, it must also be said that the true genius is above money and mere desire for honor, and that an artist will be faithful to art without these. The great art works that have been produced in that long period of time from Bach to Wagner sprang from the pure love for art. None of the masters were incited to higher exertions through prizes. We know nothing personally about Mr. Dudley Buck, but we make free to say that his "Golden Legend" would in due time have been completed without the offer of a prize, nay, we believe that it would have been just as good a work without the offer of a prize as it is in its present form. It is not going too far to say that without the offer of a prize, which perhaps forced the composer to have his work finished at a certain date, he might have devoted more time to it, and made it perhaps even more beautiful than it now is. These are mere suppositions of ours, for we have heard that Mr. Buck was exceeeingly fond of the text he had used, and if this be true, he would have sooner or later done the very work for which he obtained the prize, without any such inducement.

Only one can obtain the prize, only one can be the best, and the others are inferior, secondary, they are unsuccessful. The question is, whether such a distinction is not unjust after all to some competitors at least. It requires no great stretch of the imagination to believe that with another set of judges another composition might have been chosen as worthy of the prize. Such a thing is possible and reasonable. In the case of the Cincinnati prize Mr. Whiting's composition is said to have been rejected in common with many others, thus classing it and the most deficient together. This cannot be just. When speaking of art works is it necessary to say which is the best? The question is can it always be fairly done? Can there not be several best ones, each differing in style and conception. Surely there were very few if any prizes ever given which failed to produce dissatisfaction. Not only is there danger of jealousy and ill feeling towards the successful one, but also against the judges themselves. Nay, more than that the profession and the public will more or less always take sides, and somebody is sure to be hurt.

As long as prizes are given, there must be some disappointed ones. May it not be possible, however, that sueh a public defeat will wound the feelings of some to such a degree, that all ambition is crushed out? The mere possibility of such an event ought to be well considered, for one such injury would more than counterbalance all the good that may ever have been done through prizes.

It has been said that the prize system has been the means of calling into existence much music that would otherwise never have been written. This is doubtless true, but the mere multiplicity of works will do art no good, yet the advancement of art is in the main the object of offering of prizes.

But, say some, did the great masters not write for money? Doubtless they charged for their compositions, and tried to get as much as they could, but this does not imply that they wrote for money, or that the probable price of composition was a stimulant for them. Behold Mozart who had already received payment for his requiem, and see the utter forgetfulness of himself and the world while he was at work at the remarkable composition. While Mozart and Beethoven and other masters may here and there have written for the market, their great and good works were not tinctured with the love of or desire for money.

There is one point we wish to touch upon, namely, the thankless and disagreeable duty of a judge. There is already a state of dissatisfaction in the case of the Cincinnati prize, and the judges will no doubt come in for their share of criticism, whether it be deserved or not. We doubt whether any person will be willing to continue in the discharge of such onerous duties. The gentlemen who acted as judges in this case were among the best musicians this country can boast of, but that supply will soon be exhausted, and where are judges then to come from? We would recommend to the Festival Committee the plan of abandoning prize compositions altogether. We think more good could be accomplished and that in a quieter way, by ordering for each festival one or two original works from American composers. Many of our best musicians may have tried for the prize, but we never heard of Mr. Paine being among the competitors, yet a composition from his pen, would be an ornament to the Cincinnati programmes. By this course the people might have the pleasure of hearing works of all our native writers, which would not be possible in case if a person would be winner of successive prizes, and such a thing is possible. We throw out these hints without wishing in any manner to find fault with the action of the Committee, or without imputing the purity of their motives in offering a prize. We think what has been said is worthy of being pondered upon, at any rate our plan seems to us to be more just and far less calculated to produce ill feeling and disappointment.

Musical World Letters.

BY K.

Editor of Brainard's Musical World:

Is it correct that Beethoven's Mass in D is the largest that has ever been written by any composer? Please state facts and oblige A CINCINNATIAN.

The Mass is not the largest. The statement has been made by some writer, that the Missa Solennis by Beethoven contains 1929 measures, while the Mass in B by Bach contains 2261, and Cherubini's Mass in D 2563 measures. To the last named composition, therefore, belongs the distinction of being the longest.

—o—

Mr. Karl Merz:

DEAR SIR:—How long should a well built pipe organ last? Reply through your valuable paper, and oblige,

Truly yours, ORGAN COMMITTEE.

A great deal depends upon the condition of the church, and the manner in which the organ is used and kept. Good and well made organs have stood a hundred years of use without needing any very material repairs. Many organs in European churches are several hundred years old, and are still in good condition. An organ placed in a damp corner of a church, or against damp walls, will decay quicker than one that stands in a dry gallery.

—o—

Mr. K. Z.:

When did you begin to write the Letters? How many have you written and what are the subjects. Please reply in full and oblige A NEW SUBSCRIBER.

Springfield Mass., March 24, 1880.

K. Z. began writing his letters after closing the series of papers known as Musical Hints. The first letter was written in February or March, 1871. I cannot tell you how many I have written but will endeavor some day to count them for your special benefit. For the present I am too busy to do so. They number probably six hundred. To give you an index of the subjects would fill a page or more, and as our space is too valuable I must decline answering you this part of your letter also. Sorry, but it cannot be helped.

—o—

Editor Musical World:

Can you tell me where cheap fiddles are made? Are they made anywhere in this country or do they come from Europe? Please also tell me where violin strings are made and which are the best. Tell also how they should be wrapped up so as to keep them in good condition. I never asked you a question before and hope you will pardon me for asking so many at one time.

New Haven, Conn., Feb. 29, 1880. FIDDLER.

Cheap violins come chiefly from Saxony and Tyrol. In the small town of Neukirchen there are manufactured yearly over a thousand dozen of them, and while speaking of that place let me add that it also furnishes from five to six thousand cheap brass instruments. Bear in mind that this is only the product of one town. There are others equally active, as for instance Addorf, Hermersdorf, Pilsen, Leitmeriz, etc. These instruments literally go to the ends of the earth. They are shipped to Spain, where the Gipsies use them, to Russia, where the peasants buy them, they go into all European countries and are largely shipped to this country, where farmers' boys generally buy them for they always wish to try their skill on a cheap violin before they invest in something better. These instruments are also shipped to Africa, they are sold at the Cape of Good Hope, in Australia, India, the Sandwich Islands, in short, wherever the violin has gained a foothold. They are made by machinery, and have been known to be sold for as low a price as twenty-five cents a piece. Violoncellos were sold at $2.50, guitars and flutes at $1.90 a piece, while a shining cornet was offered for $2.50. These prices have, however, of late been changed if I am correctly informed, for everything has risen in Europe, labor as well as material. Such cheap instruments are very roughly made, though they bear the outward marks of a good deal of polish, which deceives many an eye. The tone is a mere secondary consideration. Good violins are made by hand, while these cheap instruments are all made by the aid of machinery. While a Gemuender carefully scrapes out a piece of wood until it has the proper thickness, these instruments are generally made by steaming the wood and pressing it into shape. Whether cheap violins are made in this country K. Z. cannot tell you. There are, however, very fine violins made in the United States. Those made by Mr. Gemuender of Astoria, N. Y., are doubtless the best. At a future day I will give you the life of this man and many particulars of his work.

The manufacture of violin strings, like that of violins is also an important item of trade for Europe. As a rule Italian strings are considered the best. The cities of Naples, Rome, Venice, Padua, Treviso, Milan and and Verona sell immense quantities of them. Violin strings are made out of the intestines of sheep, and it is claimed that the intestines of animals raised in Italy are better suited for the manufacture of violin strings than those of animals that were raised in more northern countries. Hence the superiority of Italian strings. It is, however, claimed by manufacturers that there are strings made in Germany which are equal to the best Italian strings. Others are of the opposite opinion. Otto says that the best strings he saw came from Milan and were known as Roman strings. They are said to be very clear and transparent, like glass, but they are not polished like other strings. A good test for an Italian string is to bend it close together, if it springs back to its former position like a watch spring it may be accepted as genuine. Otto further adds that every string, the G of course excepted, should look like a strip of glass on the fingerboard. A string which is dull and opaque is not to be trusted. There are, however, other styles of Italian strings that are favorites. Thus the Æriblе string was liked by many. K. Z. is too little of a violinist to know much of the trade to-day.

Germany made violin strings as long ago as 1782, and they were then considered as equal to the Roman or Milan string—yes, it was claimed that they surpassed the Italian string in durability. German strings are now sold everywhere for Roman or any other sort of Italian strings, and in order to get the genuine article, you must address a reliable dealer. K. Z. recollects well when violin E's were some five or six yards long. They are considerably shortened now. In France also many violin strings are made. It was in that country, I believe that they first made strings of silk.

In order to preserve strings in a good condition it is necessary, says Otto, to keep a small piece of taffeta, moistened with almond oil, in the bladder containing the spare strings, and each time after playing to rub the strings with it, from the bridge to the nut, before putting the violin away. Of course when the violin is used again, the oil should be carefully wiped away from the strings, particularly at the place where the bow touches them. By this method the strings obtain some nourishment, they will not become dry, and retain their clearness and smoothness of tone. Moreover, by oiling them, they will not draw dampness nor absorb the perspiration of the hand which makes strings dirty and false.

This, my Fiddler, answers all your questions. If I were, however, to write about violins I would sign myself "Violinist" and not "Fiddler." The term fiddle is doing the violin, one of the most noble of instruments ever made by man, a great deal of harm, and those who love it should always be jealous of its good name and reputation. Bear this in mind, my friend.

—o—

Karl Merz, Esq.:

DEAR SIR:—Can you give me some information about the Oratorio of "The Seven Sleepers?" It is to be performed in Providence, R. I., about April 1st. I would like to know who wrote it, also something about the libretto and the composer. Shall look for your answer in the MUSICAL WORLD. C. E. P.

Jewett City, Conn., March 23d, 1880.

The Oratorio of "The Seven Sleepers" is by C. Loewe, the words are by Giesebrecht. The text is based upon an old legend. The seven sons of Anicianus of Ephesus fled during the persecution of the Christians and secluded themselves in a cave. Decius, who was searching for them, suspecting that the brothers had entered the cave, had the opening walled up, so as to starve the fugitives within. God, however, wrought a miracle and caused the seven brothers to fall asleep, not even knowing that the opening to the cave had been walled up, and in this condition they remained for 190 years. At that time Theodosius, who was a pious Christian, had the cave opened, whan the brothers awoke and stepped out as if they had been asleep but one night. Not knowing anything of the great changes that had taken place during the 190 years, the brothers were greatly surprised to find the cross exhibited on churches and by the wayside. Seeing this they praised God.

The Oratorio is divided into three parts. It begins with the opening of the cave by the order of the Proconsul, Antipater, and his wife, Honoria, who had the walls removed in order that the cave might afford shelter to their shepherds and flocks. After the cave is opened there is heard the prayer of the distant brothers just getting awake. First one voice is heard, then two, then three, until at last there is heard a chant of praise sung by seven voices. This part of the oratorio has a charming effect. The workmen, imagining that the tones come from a distant church, retire, when the seven sleepers come out of the cave. Being hungry the youngest of the brothers, Malchus, offers to go into town for bread, while the others pray for a time. This ends the first part.

The second division lays in the city, where a bishop is engaged in blessing a flag that is to be taken into a war against the Persians. Malchus is astonished when he observes the great changes in the city. The cross is noticeable everywhere. His clothes as well as speech attract a good deal of attention. He is at once suspected as a spy of the Persians, and is taken before the Proconsul, Antipater, to whom Machus reveals the true story. The people doubt, but the bishop declares all things to be possible with God. The whole assembly decide to proceed to the cave. This ends the second division.

The third part opens with a scene at the cave. It is evening and Malchus is not yet back from the city. Honoria, with other women appear, carrying myrrh and spices in order to gather the bones of the brothers, who were supposed to be dead. When the brothers see the women they imagine them to be heathen, and at once proclaim themselves to be believers in Christ. Then is heard the chorus of the approaching procession from the city. The Proconsul, the Bishop are there, and Malchus declares that these six men are his brothers. They of course know nothing of what has transpired, and speak even of an eighth brother, who was still a baby in the arms of his mother. All believe it to be a miracle. The brothers, however, are anxious to go to sleep again, so that they may rest until the last day, and to the surprise of all present they fall asleep. The Proconsul then has them carried back into the cave and has it walled up again, so that nothing might disturb their rest. This closes the oratorio. The composer, Dr. Johann Carl Godfried Loewe, was born at Lobejuen, Germany, on the 30th of November, 1769, and died on the 20th of April, 1869. He was first instructed in music by his father. When older he studied theology at Halle, where he took music lessons from the celebrated Turk, in whose house he also boarded. During that period he wrote his prettiest ballads, among which is the Erl King. In 1822 he was appointed as Cantor and teacher at the Gymnasium of Stettin, and also became director of the choir of St. Jacob's Church. He was a noble man, a fine composer, and also an able writer. He published a vocal instruction book and also a commentary on Goethe's "Faust." The oratorio of "The Seven Sleepers" is one of Loewe's best productions. It appeared in print in 1836, I believe.

—o—

Mr. Karl Merz:

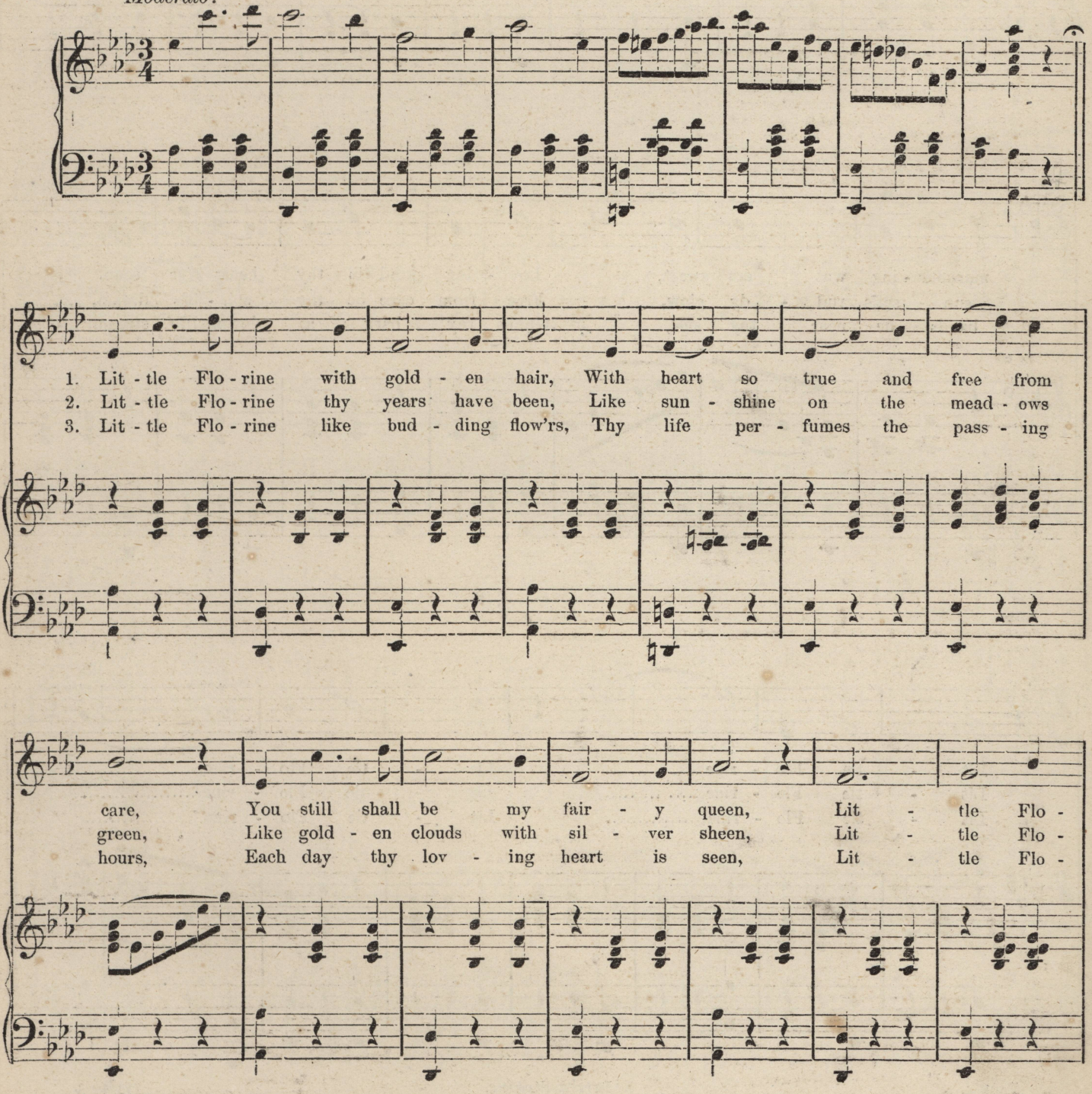
I come to you, dear sir, for advice and aid. I have a pupil who is the very incarnation of laziness. That girl gives

Little Florine.

SONG & CHORUS.

Words by JOHN B. SHAW. **Music by GEO. W. PERSLEY.**

Moderato.


1. Lit - tle Flo - rine with gold - en hair, With heart so true and free from
2. Lit - tle Flo - rine thy years have been, Like sun - shine on the mead - ows
3. Lit - tle Flo - rine like bud - ding flow'rs, Thy life per - fumes the pass - ing
care, You still shall be my fair - y queen, Lit - tle Flo -
green, Like gold - en clouds with sil - ver sheen, Lit - tle Flo -
hours, Each day thy lov - ing heart is seen, Lit - tle Flo -

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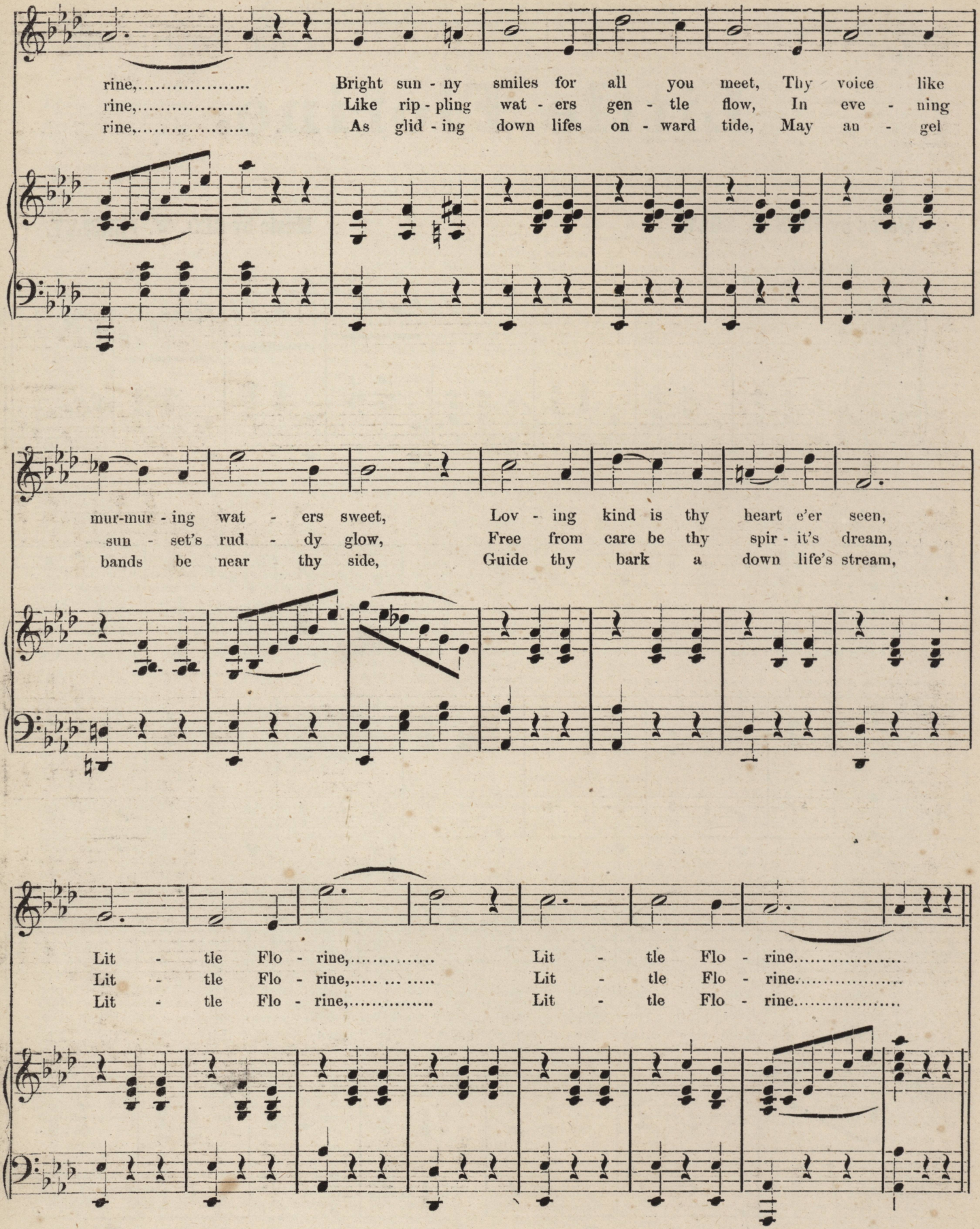
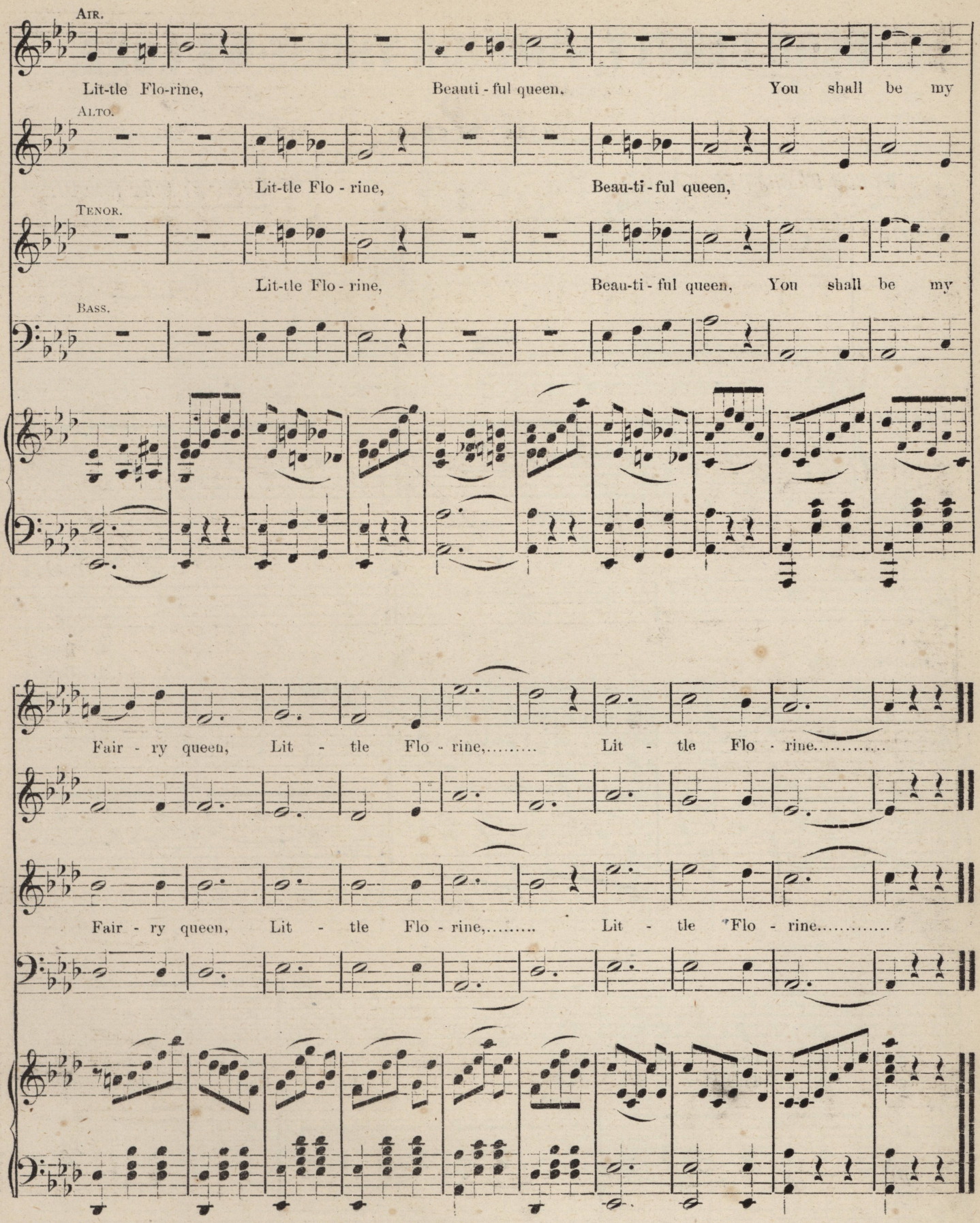

rine,..... Bright sun - ny smiles for all you meet, Thy voice like
rine,..... Like rip - pling wat - ers gen - tle flow, In eve - ning
rine,..... As glid - ing down lifes on - ward tide, May an - gel
mur-mur - ing wat - ers sweet, Lov - ing kind is thy heart e'er seen,
sun - set's rud - dy glow, Free from care be thy spir - it's dream,
bands be near thy side, Guide thy bark a down life's stream,
Lit - tle Flo - rine,..... Lit - tle Flo - rine.....
Lit - tle Flo - rine,..... Lit - tle Flo - rine.....
Lit - tle Flo - rine,..... Lit - tle Flo - rine.....

CHORUS.


Air.
Lit-tle Flo-rine, Beauti-ful queen. You shall be my
Alto.
Lit-tle Flo-rine, Beau-ti-ful queen,
Tenor.
Lit-tle Flo-rine, Beau-ti-ful queen, You shall be my
Bass.
Fair-ry queen, Lit-tle Flo-rine,..... Lit-tle Flo-rine.....
Fair-ry queen, Lit-tle Flo-rine,..... Lit-tle Flo-rine.....

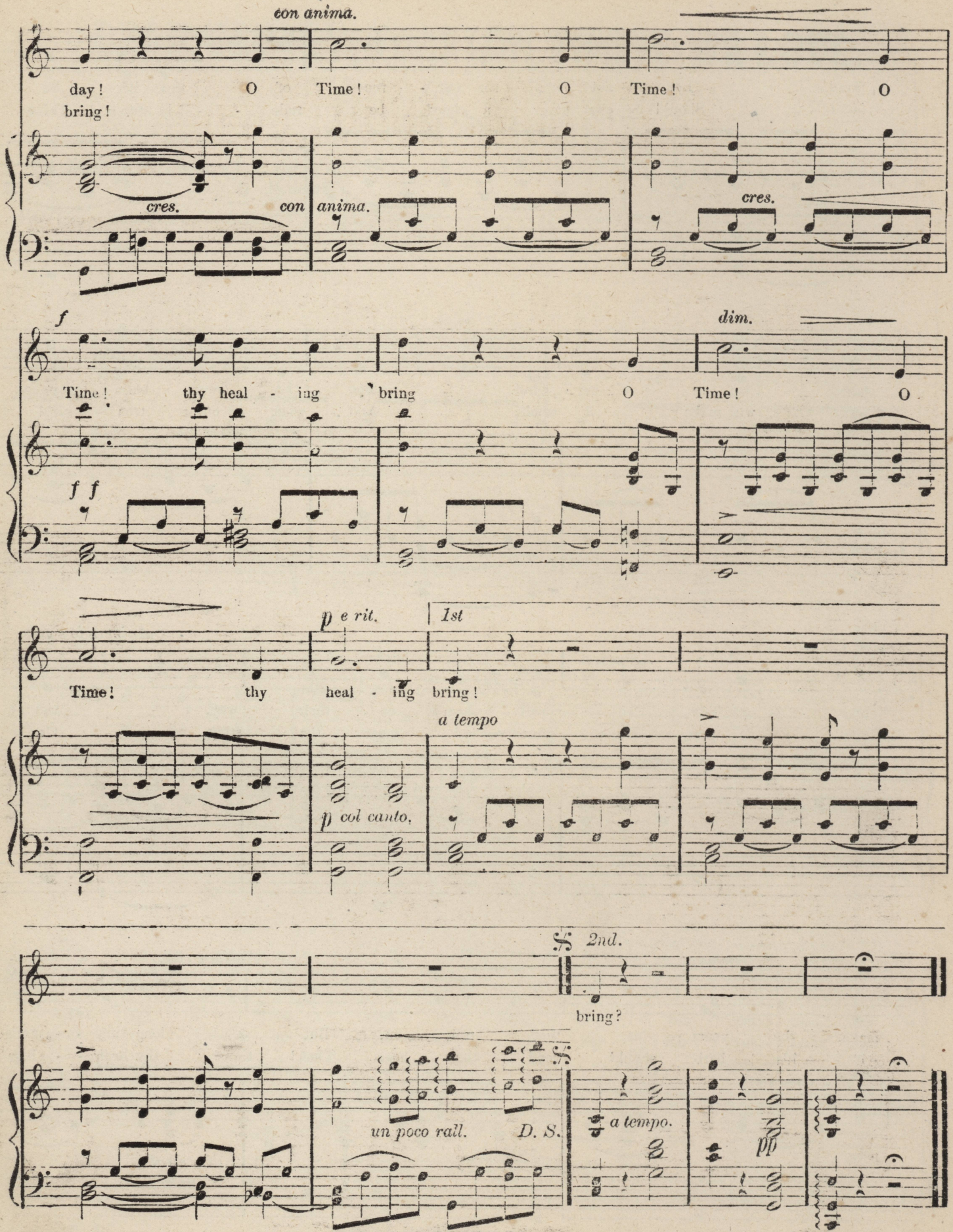
BEAR GENTLY, TIME! ON THOSE WE LOVE.

(SONG.)

WORDS BY CHARLES J. ROWE: MUSIC BY CIRO PINSUTI.

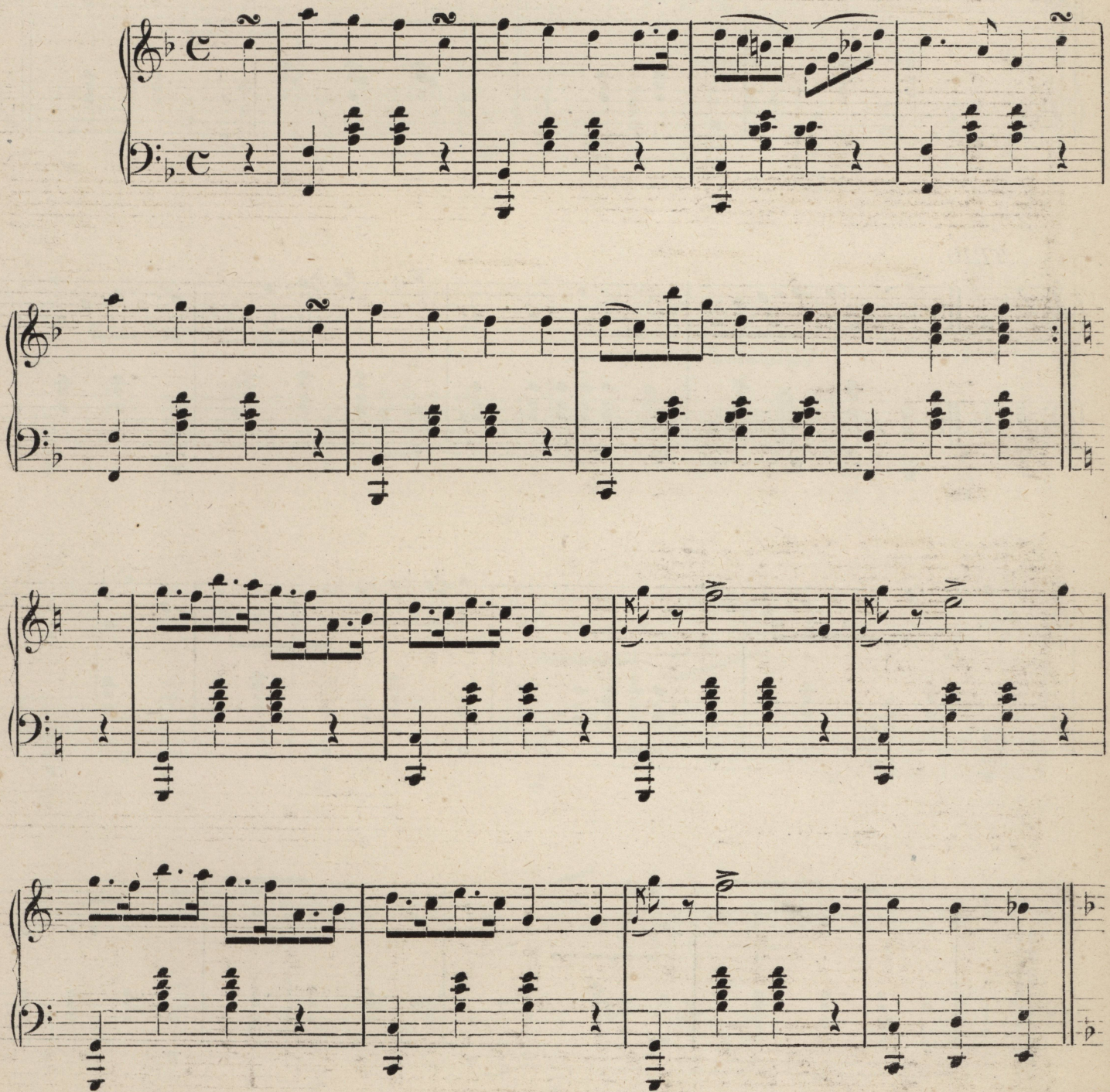
Andante Moderato.

kind; . . Let not the cur - - rent of their life Be
soul; . . Should e'er a chord be rude - - ly struck, Thine
chafed by an - - gry wind. But let sweet balm - y
aid will make it whole. And when our trea - sur'd
Animando e cres.
bree - - zes blow, To waft them on their way, And
ones de - part, Do thou re - move the sting, Or
f
dim e rall.
make the years as they roll on, But one long sum - - mer's
if it's barb should rend the heart, Then! time! thy heal - - ing
cres.
f
dim e rall.


con anima.
day! O Time! O Time! O
bring!
cres.
con anima.
cres.
f
dim.
Time! thy heal - ing bring O Time! O
f f
p e rit.
1st
Time! thy heal - ing bring!
a tempo
p col canto.
2nd.
bring?
un poco rall.
D. S.
a tempo.
pp

PENDULUM SCHOTTISCH.

Composed by PAUL WINKLER.



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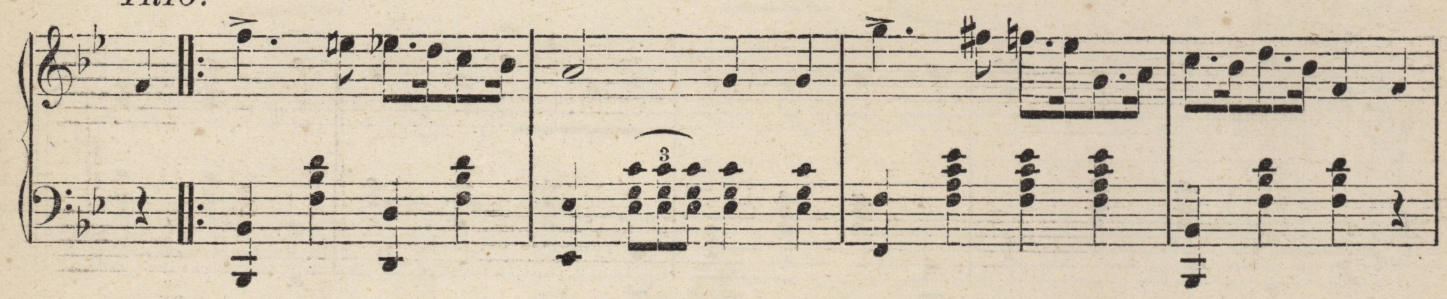
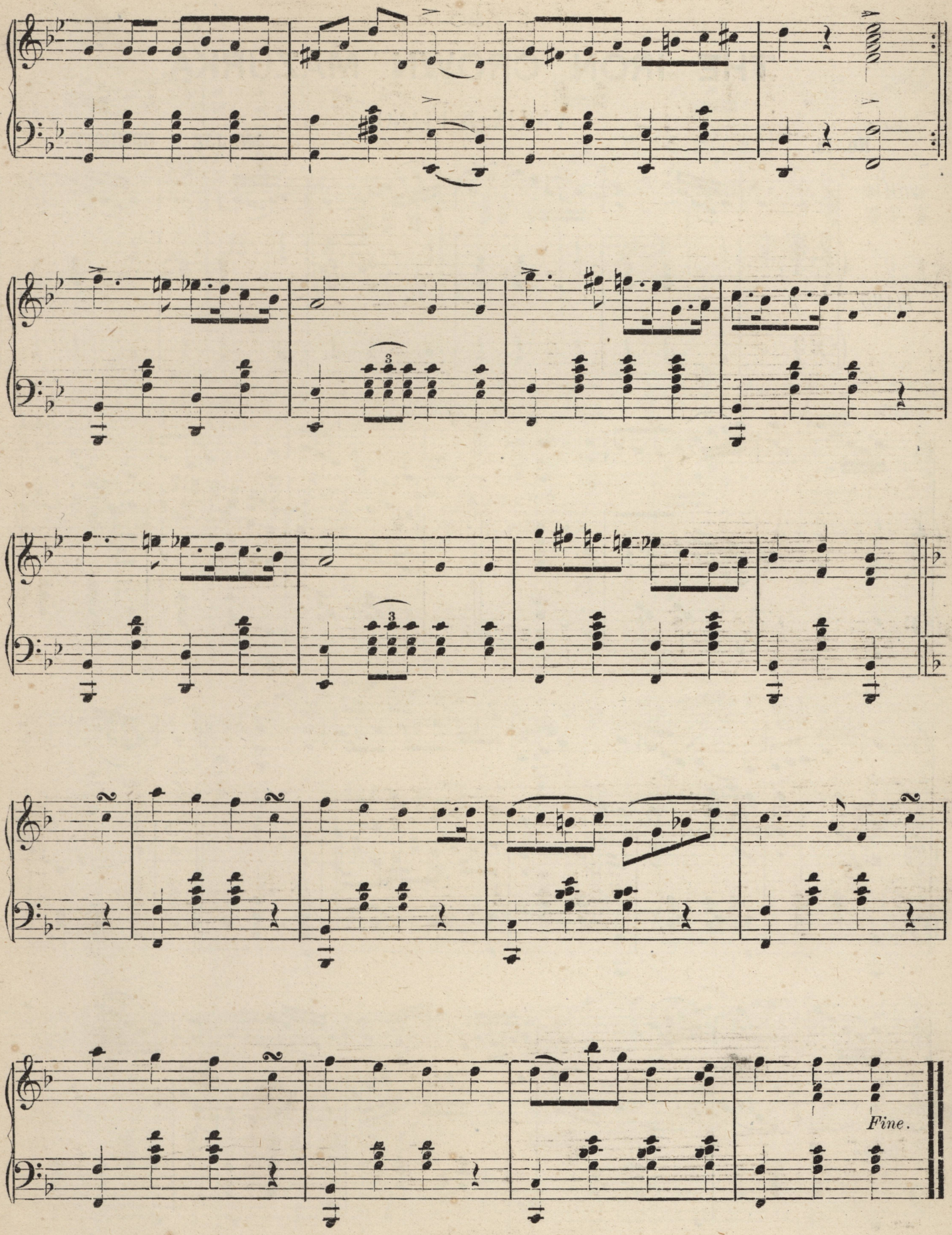
TRIO.

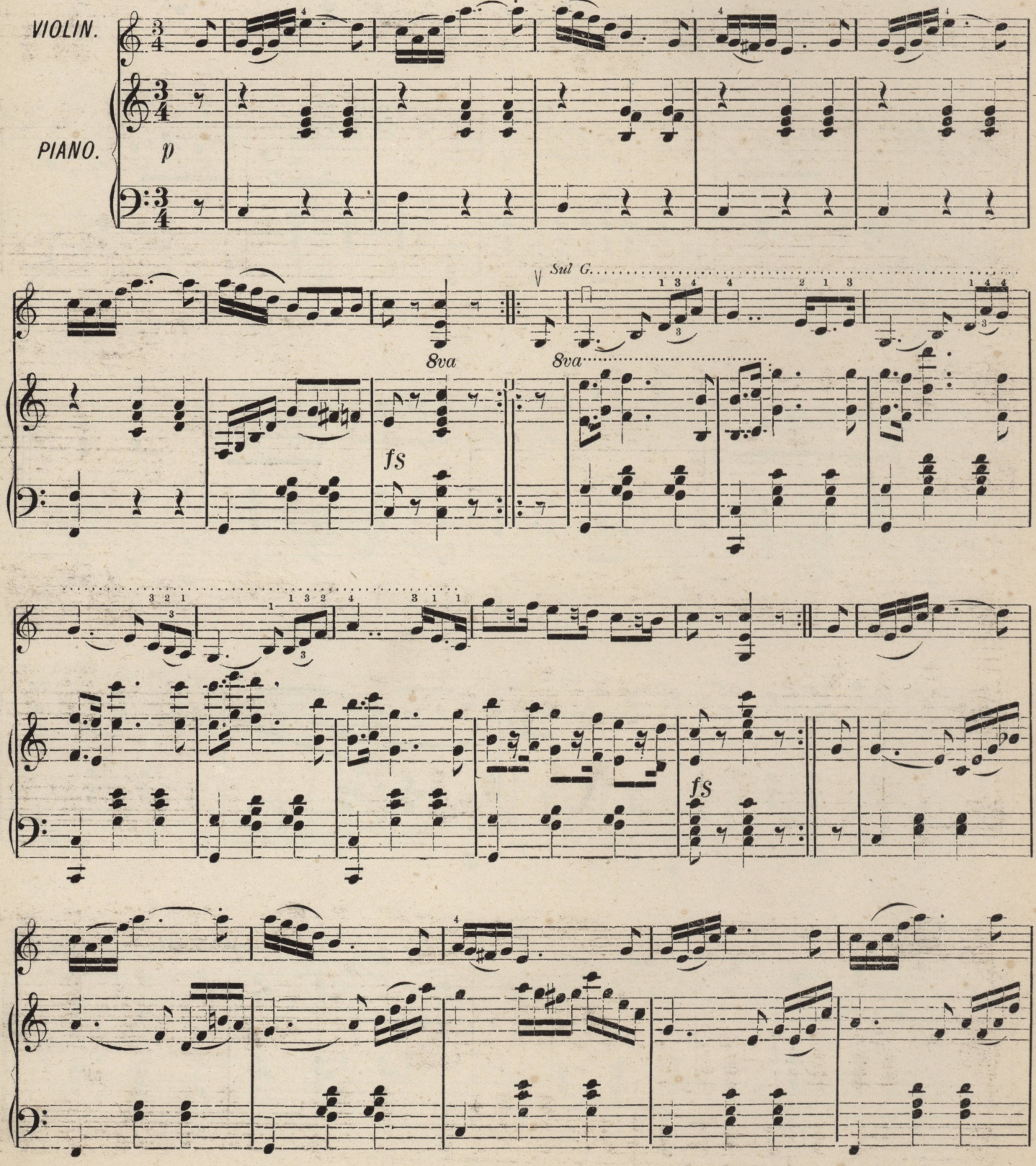



Fine.

THE IRON CROWN MAZURKA.

VIOLIN & PIANO.

No. 15. **MOLLIE E. ORNDOFF.**



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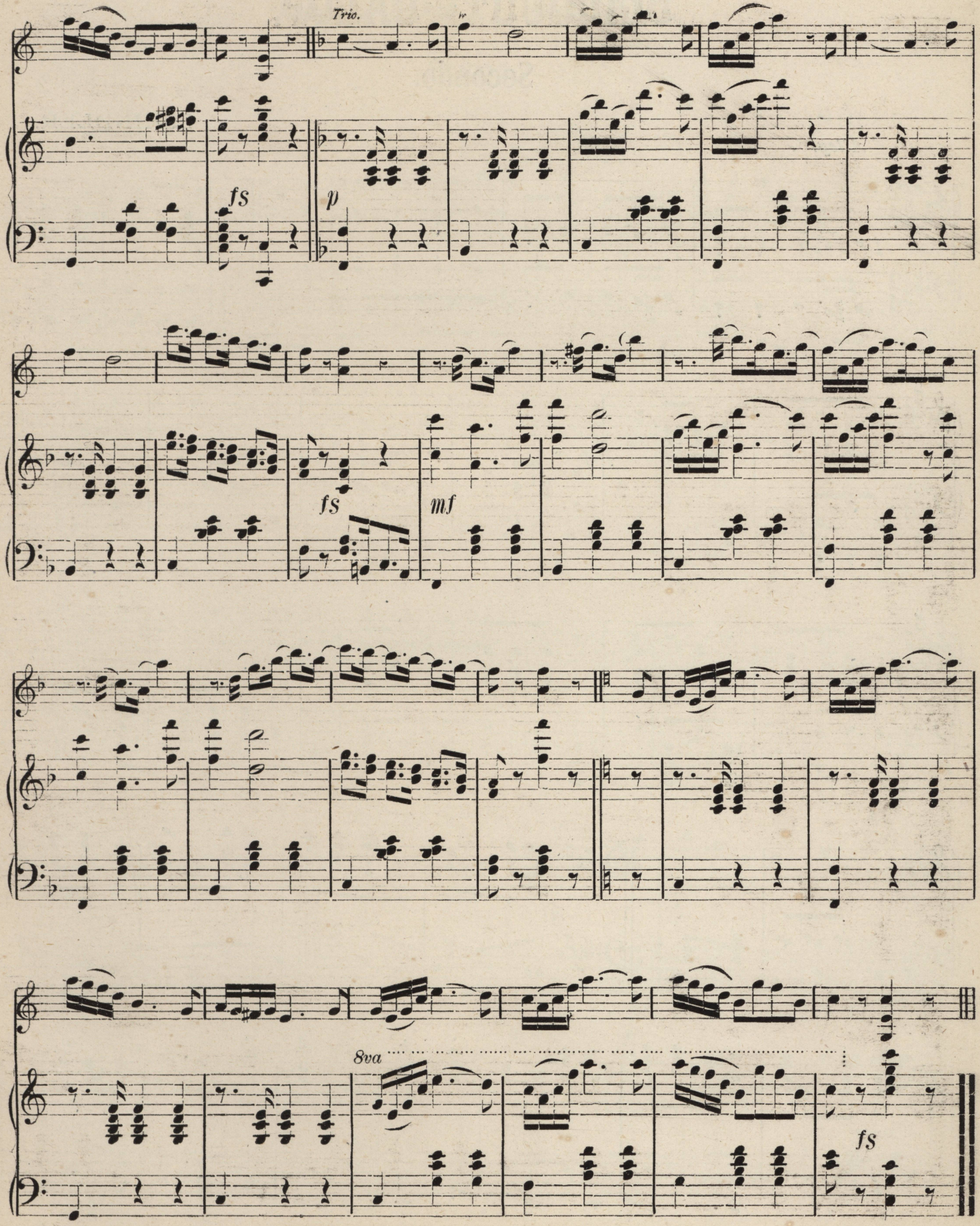
Trio.
fs
p
fs
mf
8va
fs

CLICQUOT GALOP.

Secondo.

SCHINDLER.

Allegro.

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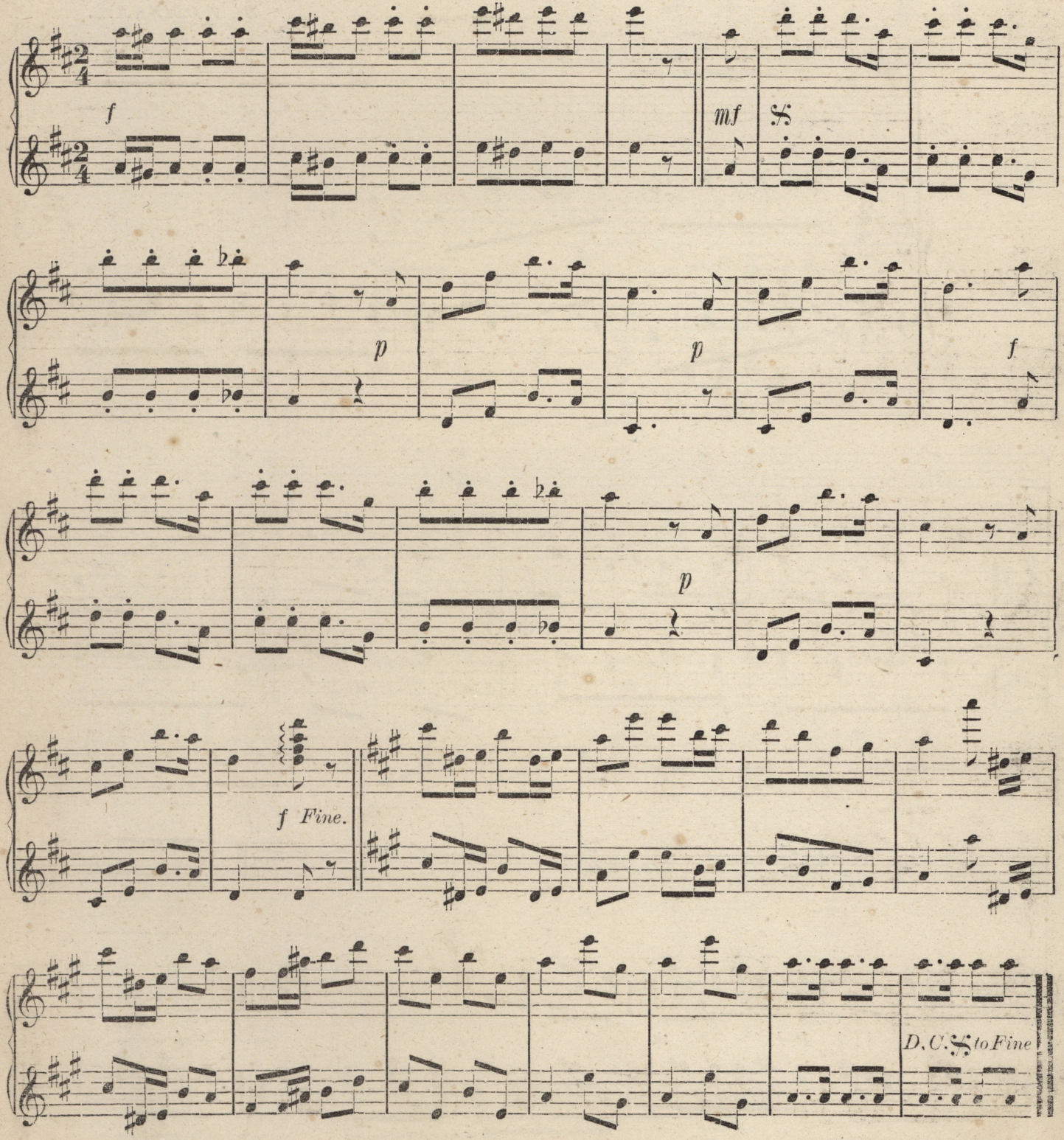
CLICQUOT GALOP.

Primo.

SCHINDLER.

Allegro.



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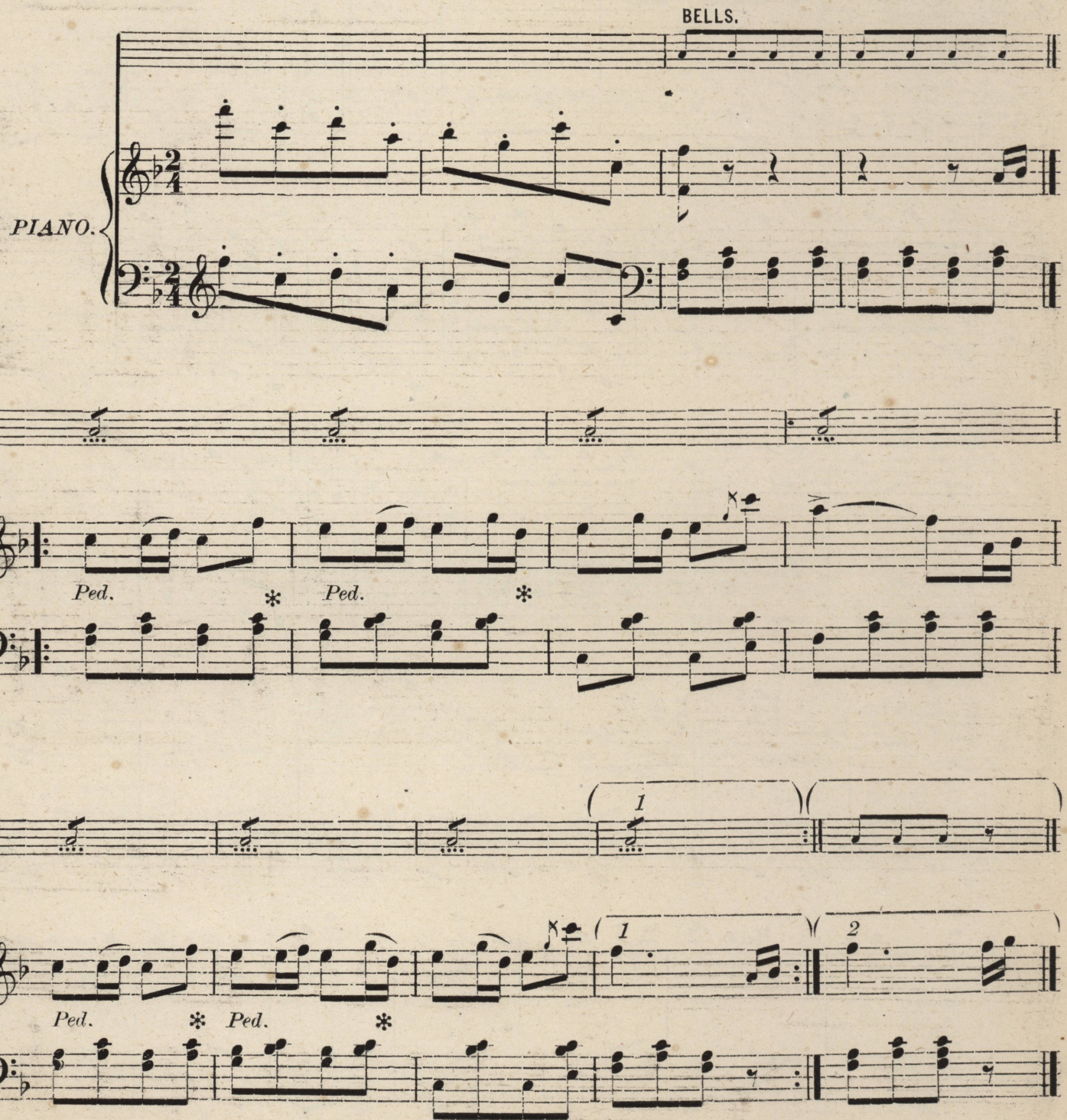
SLEIGH BELL POLKA.

By KOMSAKA.



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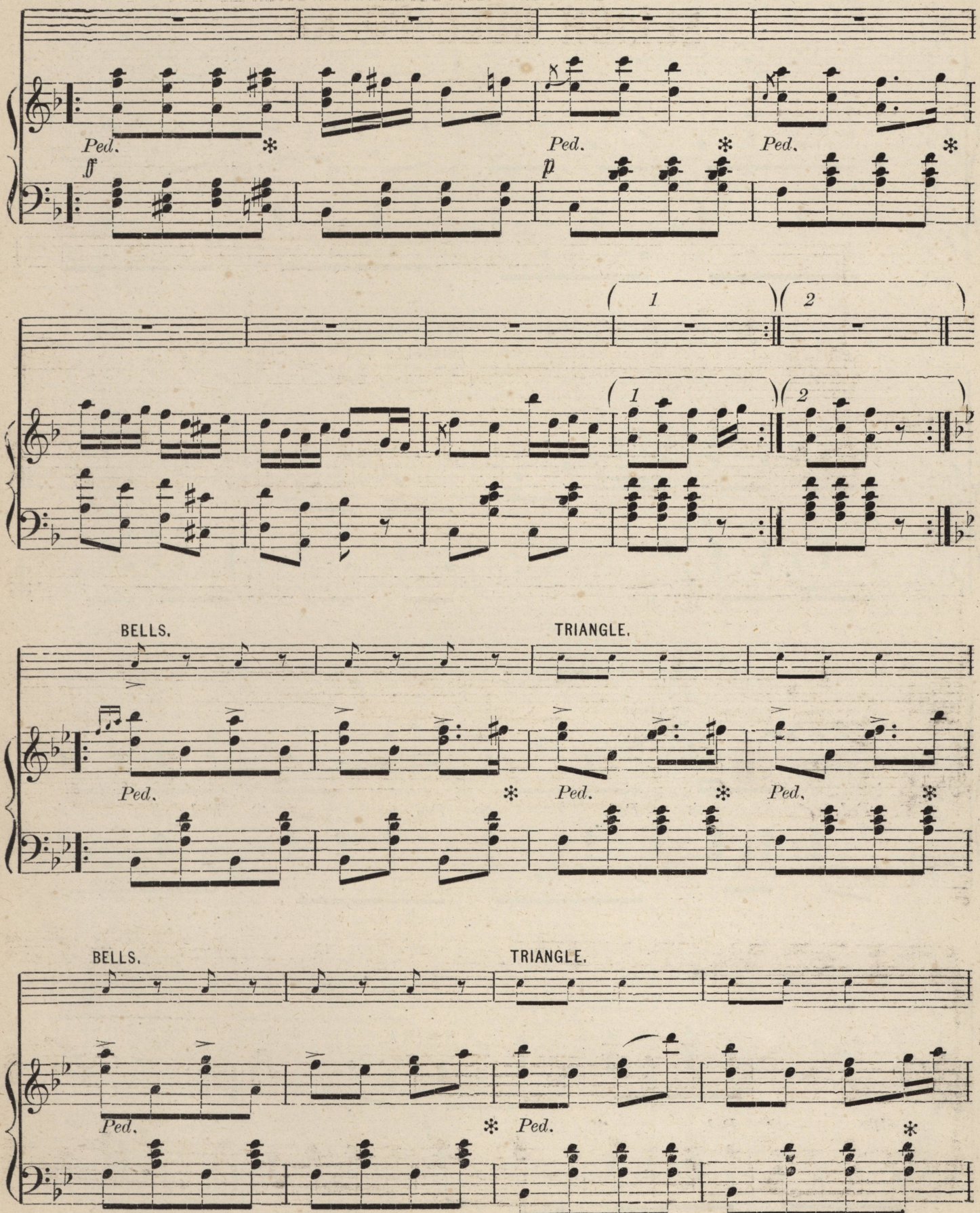
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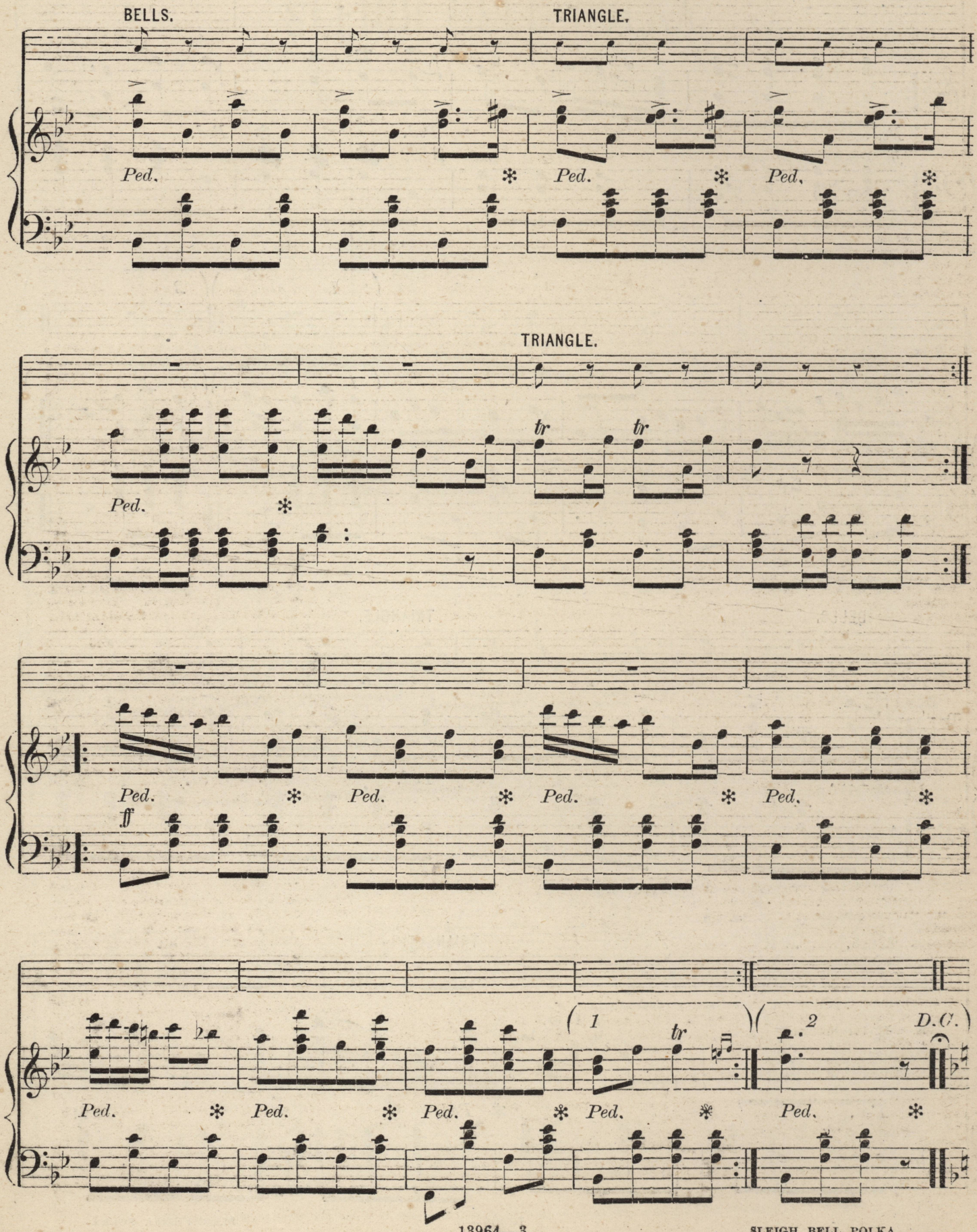
BELLS.
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me more concern than all the other scholars put together. What to do with such a pupil is the question now? I am distracted and worn out, and in my distress I come to you for counsel. Please tell me what to do with such a pupil. I am a young teacher and may lack experience, if so, I hope you will let me have some of yours. Do not drop this letter into the waste basket, favor me with just a few lines by way of encouragement and advice. I hope you will not give my name for the pupil reads the MUSICAL WORLD and she would know right away that I refer to her. When you write omit my name and address, and simply sign my letter DISTRESS.

Keep calm my young friend, keep calm, for while this may be your first indolent pupil it will not be your last, provided you will continue to teach. I agree that indolent pupils are a great, a very great trial to any teacher, old as well as young, for teachers with or without much experience. Lack of ability, irritability, thoughtlessness on the part of the pupils are at any time a trial to the teacher, as well as a hindrance in the pupil's progress, but laziness and indifference is the quintessence of all bitterness a teacher has to swallow. I am glad you wrote to me, for let me tell you that there is not a music teacher who if he has a large class, has not a lazy pupil if not several of them. Our correspondence may, therefore, be of interest and benefit to others.

Let me then give you a few hints. You did not state the age of your pupil, hence I must be general in my remarks. First let me ask you to examine the nature of the lessons you give. Do you not perhaps ask too much of your pupil and then are impatient when that which you have laid out for a lesson is not accomplished? Stop and think now my young friend. Long lessons mean much work, and no one likes to be overworked. Too much criticism, too much spurring on, too much work, are apt to rob a pupil of love for work. May be your pupil has but little time for study, for practice, and an average lesson even may be too long under certain circumstances. If your pupil attends public schools, and is kept in daily until 4 P. M., there is very little time left for the study of music. This leads me to say that we overtax pupils, we attempt too much, we attempt to raise the standard of our schools to those of high schools. The pupil is compelled to sit in the schoolroom eight hours a day. This is simply too much. The grown man only works two hours longer per day, and he does no brain work. Is not eight hours of study and recitation too much for young people? Would not five hours be enough, thereby giving more time to play and recreation? Is not the physical development of the child a part of education? Surely it is, or at least ought to be regarded as such! Now another point. Do you not give your pupil too difficult music? Many teachers in their anxiety to advance pupils give them difficult music, thinking that thereby they have actually advanced them. They fail to see the error of their way until too late; the pupil works at the piece as patiently as a baby chews at an india rubber ring, making no impression, never getting it down, only wearing it out. So the pupil plays and plays and makes no progress, only wears out the music. Is it not natural that a pupil should finally become discouraged and lose all energy? Or may it not be that you keep your pupil back and refuse to give her what she feels she can accomplish? Examine into this.

Indolence and diligence, are habits that are cultivated. The first is going down the hill, and, therefore, is easy and quick, the second is going up the hill, and is at times difficult and slow. It is very seldom that a pupil becomes suddenly lazy. That habit is formed by degrees. If the teacher fails to see when the habit seizes upon the pupil, it will be all the more difficult to correct it. When the pupil slackens in her accustomed pace of advancement, then it is the time to apply proper means.

These means are rather limited, for the music teacher has not as much scope for discipline as the teacher in the public schools, who can demand a good lesson or keep the pupil in until the neglected work is done. The music teacher cannot inflict punishment, and unless he enjoys the co-operation of the parents, he is almost helpless before an ill behaving pupil. The youth of our time is much inclined to insubordination. and correction even is often resented as punishment or scolding. What then can you do with an indolent pupil? Reason with her, manifest your interest in the pupil's welfare, explain to her your aims, your purposes; show her the desirability of a musical education, of its advantages, etc. Next draw the pupil's attention to the time and the amount of money that is being spent in her behalf, and picture to her the great wrong of wasting these means, as well as of neglecting her precious opportunities. All this you must do in the spirit of kindness, avoiding all appearance of impatience or anger. Abuse will only harden your young criminal. Bear in mind this fact that the worst cases always need the greatest care for severity or even an approach to it leads to stubbornness, and if persevered in will produce a rebellious spirit. The pupil who was first simply indolent may by such a course become determinate in her laziness, she may become unruly, and act the part of a balky horse. Balky pupils, like balky horses, are of very little value. At any rate there is very little pleasure to be had out of such.

Every pupil, no matter how indolent she may be, no matter what faults she may have, may be reached and overcome by kindness, and to find out the avenues to her heart and reason, this must be one of your first studies, One teacher has more ingenuity in finding his way into the hearts of pupils than another. One teacher has the faculty of subduing or winning over fractious children, while another has it not. That faculty is a gift, yet with earnest endeavors much may be done by any one who is fully in earnest to do good, and to subdue with kindness.

There is another danger to be guarded against. Some pupils feed largely on praise and are unduly sensitive to correction. Beware of the extremes in the use of either. Be always just, but also moderate. The superlative of praise leaves nothing for the teacher to bestow. By praising too much, pupils become indifferent to praise, and soon also to study.

When your pupil has lost ambition, it may be a wise plan to allow her to play something at a soiree or a musicale. By this method you appeal to her ambition, and may produce a greater love for work. It may also be a good plan to bring other pupils into your indolent pupil's lesson, thereby stirring her up to greater activity. Such means must, however, be used judiciously.

I know not the age of the pupil you refer to, but it is a point, a very important one for teachers to take into consideration, namely, that sometimes love affairs are occupying a pupil's mind, destroying all interest in her musical studies. All usual means of correction will then fail. Again, your pupil may have fallen into bad company, may have become intimate with lazy children, who lead her astray. In either case consult with the parents, and ask for their co-operation. Do this privately, and be cautious how you express yourself.

If, however, at last all your efforts fail, if the pupil is absolutely incorrigible, then advise a cessation of lessons for a while, or stop altogether, for the teacher will be the gainer by relinquishing such a pupil, while he is apt to be the loser by keeping on with his lessons without success. A teacher should consider his reputation as of more value than money, for with reputation no teacher can afford to trifle. If you are, however, a teacher in a seminary or a female college, then is your condition pitiable indeed, for the teacher has no discretionary power as to whom he will teach, he must instruct whoever has paid for it. Under such circumstances the pupil as well as the teacher are bound to continue in a work that had better be suspended. Is it not unjust to blame a teacher if he fails to govern pupils whose parents had lost all control over them, and who nevertheless lent an open ear to their children's complaints against a teacher.

I hope, "Distress," the advice here given you will be of practical value to you. I am somewhat interested in your pupil's case and hope to hear from you again. Let me know how you succeeded.

A PUPIL:—Having told you in the last number the story of Schubert's life, it only remains for me to mention his works. And first I will speak of his songs, for as a song writer Schubert is specially great, and of him it may well be said that he created German song. Germany had been great in the field of symphony, in church music, the opera, oratorio and chamber music, but up to Schubert's time she had done very little in the field of song. 'Tis true a Mozart had written his "Violet"—ever fragrant, and Beethoven had written his "Adelaide"—ever noble, but these were only single productions. Schubert gave us whole volumes of songs and they are so varied that in them every imaginable sentiment is expressed. Though there came after him Mendelssohn, Schubert, Franz and Loewe, all great song writers, none have surpassed Schubert. In his songs he never sinks to a low level. The poems he uses are always dignified, he never aims at popularity nor are his accompaniments imitations of the guitar. Schubert's heart was indeed a great harp, said a writer, to which the world was the poetry. No nation possesses such song treasures as Germany may boast of, yet when he died only about one hundred out of the five hundred of his songs were published, and these were known but little. Not until a Liszt family played Schubert into German hearts and ears, not until a Schumann said the noblest words in behalf of the German song writer, did Germany realize what legacy Schubert left her.

Schubert wrote quite a number of operas, but none of these were very successful on the stage. Some of them were never completed, while others were not performed until long after his death. I see that one or two of his operas have lately been put on the boards again, with what success I cannot tell you.

Schubert also produced much church music. There are many masses, offertories, psalms and hymns, but all these works contain but very little genuine religious sentiment. There is more Godliness in the introduction to his great symphony in C, as well as in many strains in his other works, than there is in his church music. But then we must make allowances for the pantheistic or realistic tendencies of his times, which no doubt also influenced Schubert and which is also averse to the expression of true Christian sentiment. Moreover when a genius like Schubert worships according to the prescribed rules and forms of the church, he is not half so devout as when he says he feels and thinks in his own free language. I must also briefly allude to Schubert's choral works, which are partly written with and partly without orchestral accompaniment. If these compositions are not of as great interest as his solo songs they nevertheless are worthy of Schubert, the stamp of whose genius they unmistakably bear.

Schubert left us many sonatas, fantasies, impromptus, variations, dances and marches for the piano. Unlike Beethoven he wrote for all grades of players, and for this reason it is surprising that Schubert's sonatas and piano compositions are not in as general use as they deserve to be. Schubert began to write for the piano when quite young, and, says a critic, his piano compositions are written more for that instrument than many of Beethoven's sonatas are. He has written sonatas, which are equal to Beethoven's; especially is this true of the ones, Op. 42, Op. 53, Op. 120 and the fantasie, Op. 78. His dances are the common root out of which Strauss' and Chopin's waltzes sprung. His piano duets are a special literature in themselves, which he cultivated more extensively than any master before him. Among these duets this fantasie in F minor, a rondo, Op. 107, and his divertisement a la hongroise, deserve special mention.

Between Schubert's piano compositions and his orchestral works lie many fine quartettoes, etc., each of which deserve the musicians closest attention. But I must not make my letter too lengthy and must proceed to his orchestral works. These consist of overtures and symphonies. Of the former I will say nothing here, for my space is too limited. Schumann when he went to

Vienna found seven symphonies by our master stacked up in one pile. The eighth was merely sketched, and was given as a present to Mendelssohn. I would like to say something about the B minor symphony, but must confine myself to one—his last in C. It is Schubert's greatest work, and of it Schumann says that he who knows it not, knows nothing as yet of Schubert. The master had received a hundred florins from the Vienna Mnsical Association as a token of their appreciation, and in order to show his gratitude he wrote this immortal work. The Society tried the symphony but found it too long and too difficult, and laid it aside. Schumann brought it to Leipzig where in the winter of 1839 it was first played and became the object of general admiration. Says a writer, this symphony is once like a dome of a cathedral where one hears pious organ tones, and again it dashes on like a Bacchanalian song. The symphony begins sadly, the sound of the horn seems to come from a distance, as a writer says, like

"The horn of Elfland
Faintly blowing."

That theme is tender in the extreme. It grows in power, until it rises as a strong forte, dashing with impetuosity into the first part of the symphony. This allegro is full of brilliancy and "festive sound." The melodies are fascinating, the rhythms are striking and of a most singular character. The whole is unique, it is cut out of block. But hark! here comes the sweetest strains man's mind can imagine—the andante. In those strains one can hear Schubert's heart beat, in them one can hear him sigh. Again you may notice his defiance, which is, however, easily yielding like that of gentle woman. Again and again is heard that beautiful theme, and well may Schumann speak of a "*heavenly length.*" With a sigh one says, "Sing on, dear Schubert, yes sing on, I love you." Clear to the end is heard that theme. Singing and sighing it passes away, as if kissing the hand to you again and again, as if saying forget me not, until finally all dies away in long chords sighing like gentle zephyrs in pine trees. Oh, that it were given me to tell you the thousandth part ot the beauty of this andante. A German-American critic once wrote, evidently with some spiteful feeling, that unless Schubert is Hungarian he is nothing. This was a most unjust accusation. The andante is beautiful and must be regarded as one of Schubert's greatest productions, whether it be Hungarian or not. Some one has said that the whole symphony is a picture of Gipsy life. Be this as it may, it is beautiful music and as such I prize it.

The sherzo, like the preceeding parts, is a wondrous piece of orchestration and composition. It is worthy of a Beethoven. The grand finale is a most remarkable composition. It is more dramatic than the other parts, yes, a writer said it is the finale of an act. The ideas are wonderful and follow each other with the rapidity of a mountain stream. The basses toil for the mastery, and the chords tower up sometimes as if they become high as pyramids. The basses seem fairly to stamp the ground, like wild and restive horses ready for the race.

Mr. Charles Tretbar, in his excellent Analytical Reviews, when speaking of this great symphony, compares the finale with the story of Phaeton and the horses of the sun. The opening of the finale, says the writer, with its sonorous clang and its dignified movement well suggests the assembling of the gods, and the interview between Apollo and his son. Having obtained his father's permission Phaeton mounts the chariot and tries a canter around. Then off they go, the team at once settling to their stride, not with the ease, grace and motion of the coursers in Guido's well known Aurora, but pulling hard as horses of the sun should pull. Jove and the Gods seem to call him and warn him out of heaven. Once or twice the rash driver seems to check his horses, but only for a time, for they soon resume their furious career. The afternoon wears on, and evening approaches, the long day wanes, the slow moon climbs, the deep moans with many voices, the chill evening air begins to blow from the ocean and Phaeton and his team enter the downward path of the west and the real difficulties begin. The steeds not only become fast, but restive, they will not pull together, they begin to plunge and kick, they snort and stamp the ground, and at last they start off again. The luckless youth, however, cannot hold them and the movement ends with a tremeduous plunge of team and chariot and driver into the Adriatic. Phaeton or no Phaeton, all who have heard this remarkable finale will agree that it is a perfect marvel of spirit and impetuosity, worthy of being connected with this story.

My task is done—I have said all that I eould say in the space at my command. I hope my letters have been instrumental in awakening in you love and admiration for Francis Schubert.

Educational Hints.

USEFUL HINTS TO TEACHERS, PUPILS AND PARENTS.

311. Many music teachers are merely practical singers or players, totally devoid of method, going onward in their work without system, rhyme or reason—teaching at random.

312. Who derives most pleasure from music, he who sings and plays well, or he who listens well? He who feels the most, he derives the most good from music, whether he plays and sings, or whether he silently listens and admires.

313. Do not insinuate to reporters that you expect praise in return for your musical performances, for you give yourself into their power, and generally reap the contrary from what you desire to get. Let all praise come to you as a free will offering, and then it is worth something and will give you pleasure.

314. Unless you are hungry, so to speak, for your music lesson, unless you are anxious to learn something, both you and your teacher waste their time. What is the use of trying to feed people who are not hungry? What is the use of trying to teach those who are not anxious to learn? Are you anxious to learn, do you crave for instruction?

315. Some children show early talents for music, while in others the evidences manifest themselves later. Remember that the child which developes slow and late, may be the superior of the one that shows its talent early and unfolds its powers quickly. Young blockheads sometimes make great men, and smart children have been known to turn into old fools.

316. If the face is the outward indicator of our inward thoughts and feelings, it follows that teachers should at times look into mirrors, not for the purpose of admiring their beauty, but to see their sour or pleasant expression. A bitter thought, a sad feeling, is apt to produce a bitter or a sad look. Children know nothing about human nature but they read with unerring certainty our state of feeling from our faces. Teachers try all in your power to remain young and fresh—and when in the presence of you pupils watch your face as well as your speech and manners.

317. Lichtenthal says that some men are called great on the same principle that people give the centiped credit for having a hundred legs, when it has only a dozen or so. The multitude of the legs impresses them, and being too lazy to count for themselves, they say the animal has a hundred. So the presumptuous talk, and uncommon acts of some impress their neighbors. Being either unwilling or unable to judge correctly they straightway call a man great. It is just so with the word genius. Let a man be able to play a few notes on each of the horns belonging to a band, and he is called a genius, simply because people do not know what the word genius implies.

Cleveland Department.

Music in Cleveland.

THE MAY FESTIVAL.

The arrangements for a grand May Festival in Cleveland under the auspices of the Cleveland Vocal Society, being now complete, the executive committee have issued a public manifesto, inviting a generous public to be present at one of the most attractive series of musical entertainments ever presented in the City. In the fewest words the society modestly refers to its organization as follows:

Thd Cleveland Vocal Society was organized in October, 1873, with a membership of 50 voices which has from year to year been increased, until it now numbers 85. These will be the first series of Concerts ever given to the general public by this Society. The excellence of their programmes and their admirable discipline have merited the warmest enconiums of praise from their subscribing members and from representatives of other societies throughout the country.

VOCAL SOCIETY ORCHESTRA.

The Cleveland Vocal Society in 1877, feeling the need of an orchestra to better render such works as were deemed desirable to place before their members, organized an orchestra out of the amateur element of our city, and from such an organization have centralized the amateur talent is such a way as to bring forth the happiest results. It will be increased to 45 pieces and will prove a valuable and enjoyable portion of the festival.

With commendable zeal the committee have augmented the chorus by an auxilliary company of ninety picked voices, thus bringing the number to one hundred and seventy-five. This portion of the chorus, the prospectus states, has been selected with much care as to voices and musical proficiency, and has assimilated itself so thoroughly with the society that it seems an integral portion of the same. There will be two miscellaneous concerts, and one evening devoted to oratorio on which occasion the master piece of the immortal Handel, "The Messiah," will he given in full. The following eminent soloists are engaged: Miss Annie Louise Cary the distinguished Contralto, Mr. Myron W. Whitney, the peerless Basso, and Herr Edouard Remenyi the celebrated Hungarian Violinist. In addition the following prominent members of the society will appear in solo parts. Soprano, Miss Birdie Hale, Miss Dora Henninges, Miss Marie Suggett, Mrs. Herman Ahlers, and Mrs. A. W. Wheeler; Tenors, Mr. John Spindler and Mr. Chas. Jaster. The concerts will be given at the Ontario Street Tabernacle, the first on Wednesday evening, May 12th, the second on Thursday afternoon, May 13th, and the great oratorio on Thursday evening, May 13th, upon which occasions the following programmes will be observed:

WEDNESDAY NIGHT.

1. Rebekah—Sacred Cantata.....*Barnby*
   Miss Mary Suggett, Mr. Charles Jaster.
   Mr. M. W. Whitney, Chorus and Orchestra.
2. Concerto—Violin.....*Mendelssohn*
   Andante, Rondo,
   Edouard Remenyi and Orchestra.
3. New Years Song,.....*B. Tours*
   Part Song, composed expressly for and dedicated to the Cleveland Vocal Society.
   Chorus.
4. Aria—Honor and Arms—Sampson.....*Handel*
   Myron W. Whitney and Orchestra.
5. Unfinished Symphony in B minor.....*Schubert*
   Allegro Moderato, Andante Con Moto.
   Orchestra.
6. Violin Solo.....
   Edouard Remenyi.
7. Loreley .....*Mendelssohn*
   An Unfinished Opera.
   Mrs. H. Ahlers and Orchestra.

MATINEE.—THURSDAY AFTERNOON.

1. Song of the Vikings—Part Song.....*Fanning*
   Vocal Society and Orchestra.
2. In Mamre's Fertile Plains—Joshua.....*Handel*
   Myron W. Whitney and Orchestra.
3. Tic, Tic—Part song.....*Cooke*
   Vocal Society.

4. Aria—Don Carlos.....*Verdi*
Miss Annie Louis Cary and Orchestra.
5. Overture—Prometheus.....*Beethoven*
Orchestra.
6. Waltz—L'Estaci.....*Arditi*
Mrs. A. W. Wheeler and Orchestra.
7. Where Wavelets Ripple Gaily—Part Song.....*Pinsuti*
Vocal Society and Orchestra.
8. I'm a Roamer—Son and Stranger.....*Meudelssohn*
Myron W. Whitney.
9. The Nightingale—Part Song.....*Hay*
Vocal Society.
10. Aria.....
11. Polonaise—Opera "Life for the Czar".....*Glinka*
Vocal Society and Orchestra.

THURSDAY NIGHT.

Handel's Messiah.....
Soilists.....
Miss Annie Louise Cary, Miss Birdie Hale, Miss Dora Henninges, Mr. John Spindler.
Mr. M. W. Whitney,
Grand Chorus and Orchestra.

The above brief synopsis of the musical treat to be afforded will convey some idea of the magnitude of the risk undertaken by the society in the interest of the divine art and for the advancement and appreciation of music in this city. It is pleasing to hear that public feeling and interest is indicative of a most successful result, and there seems but little doubt but that the entire series will be overwhelmingly patronized, so that the vast auditorium of the Tabernacle will be tested to its utmost seating capacity. The rehearsals, which although demonstrating the fact that all are perfect, yet go on with undiminished energy and will do so until the day of performance. The soloists are all enthusiastic, the chorus in superb practice and the orchestra straining every nerve to fully sustain its fine reputation on so momentous an occasion. The programmes need no reference, every number is a work of the very highest grade of art and many of them remarkable gems of beauty. In the recital of "Handel's" glorious oratorio of the "Messiah," a degree of excellence will be attained which will far outrival all previous efforts in this city, and present this world-renowned work in the most telling manner. The solos in the hands of two such artists as Miss Birdie Hale and Miss Dora Henninges will give more satisfaction to a Cleveland public than is possibly conceived at present, and Mr. Spindler's tenor voice is so admirably adapted to the music that much is justly expected of him. Of Miss Annie Louise Cary and Mr. Whitney it is unnecessary to speak, their reputation is so great that it has become a matter familiar as household words. Cleveland thus wheels into line, in the foremost rank of musical cities, the credit of which is undoubtedly due to the Cleveland Vocal Society.

MLLE. MARIE LITTA.

The *Sunday Voice* recently republished from a Bloomington, Ill., paper a paragraph that has been going the rounds of the press to the effect that Max Strakosch, owing to the last unfortunate season, left an indebtedness to Mlle. Litta of ($52,000) fifty-two thousand dollars, and that the talented prima donna was being placed in a very embarrasing position in consequence, owing to the fact that her family were entirely dependant upon her. We most deeply sympathise with so gifted a vocalist that Cleveland may almost call her own if even a portion of such liability does exist, but the above statement is so manifestly absurd and unjust to both parties that a correction is certainly not out of place. If we are not mistaken the past season of the Strakosch Opera Company did not last more than 20 weeks, if as many. We are not curious as to the salary of Miss Litta, as we are sure it could not be too high where Max Strakosch is concerned in the contract, but if the irrepressible impressario had shirked his contract entirely and never paid his best drawing artist one cent, rather an unlikely operation; at the stated amount of indebtedness the salary must have been nearly *three thousand dollars a week*, a sum we hardly think has been contracted for even in these days of exhorbitant salaries for star artists and if contracted for surely without any idea of paying. There is evidently a mistake somewhere, probably the sum should have been stated as $5,200 which in any event is far too large a sum for Miss Litta to lose and the manager whose reputation heretofore has always stood well on such matters should see to it that so valuable a member of his company should not be placed in such a position as the press of her native city attribute to her.

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Cleveland Notes.

Mrs. J. W. Wabel has been singing in public recently with marked effect.

Professor Henninges' Bass song "Ivy Green" is destined to become popular.

The Liedertafel Quartet have been serenading during the mild weather of April.

Mrs. S. C. Ford has made Molloy's composition "Kerry Dance," quite popular.

The orchestra of the Vocal Society is rehearsing twice a week for the May Festival.

Professor William Miles rendered great assistance at the Veteran Soldiers' entertainment.

Mr. McKenzie's triple movement on the Cornet was much applauded at the St. Mark's Church Concert.

A very pleasant musicale was given at Rettberg's Hall on the 12th of April, by the Germania Liedertafel Society.

The Berea Musical Union under the direction of Professor H. A. Darby, gave a very enjoyable concert on April 18th.

The Musicales given by Mr. G. T. Smith at his residence it is said are to be continued at intervals until the heated term.

J. F. Isham and Charles Jaster are making an unusual success with the duet for two tenors from Rossini's Opera of Othello.

Miss Alma Davis furnished much pleasure to an audience by some instrumental music at a recent West High School entertainment.

At a recent entertainment at the First Methodist Church the entire musical programme of eight numbers was sung by Mr. Frank Davidson.

Mr. Geo. D. Duckett, the basso, par excellence, has been secured for the church choir of the First Presbyterian Church, for the ensuing year.

A quartet composed of Mrs. J. C. Fitzpatrick, Mrs. Grace E. Cook, Mr. F. M. Nicholas and Mr. A. J. Cook, sang at the Veteran Soldiers' Entertainment.

The Broadway Orchestra have received much deserved praise for some good music heard at the Woodland Avenue Presbyterian Church, at the last social.

The entertainments at the Depot Rooms for the benefit of the Railroad Women's Union are very successful. The musical exercises being quite enjoyable.

The Cleveland Gesangverein gave a pleasant Social on April 14th, at their hall on Ontario street, which was largely attended. Some fine vocal music was heard.

Miss Dora Henninges has been engaged as leading soprano at the First Presbyterian Church for the ensuing year. The congregation may be congratulated.

The talented rendition of such an ambitious programme as that presented by Signor Banfi at his last musicale by his pupils reflects the highest credit on both master and pupils.

On April 15th a parlor entertainment was given under the auspices of the Superior Street Methodist Episcopal Church at the residence of Mr. William Simmons, 722 St. Clair street.

The choir of St. Paul's German Evangelical Church gave an excellent musical entertainment on April 8th, at the Church which was heartily enjoyed by a large audience present.

Miss Clara Strong has returned to her home in Cleveland and may be expected shortly to give a concert that her many friends may note the result of her recent studies under Kullak.

A very pleasant entertainment was given on April 14th at the Lorain Street Methodist Episcopal Church. Music participated in by distinguished amateurs being the chief source of pleasure.

At Miss Couthoui's Literary entertainment at the Euclid Avenue Baptist Church, April 8th, Howard L. Smith and the Jolly Four Quartet furnished some very good as well as jolly music.

Mr. George D. Cattrall, the young basso of acknowledged prominence, is much sought after for charitable entertainments. His fine voice and musical aptitude in vocal reading makes his public appearances very acceptable.

At Signor Banfi's Musicale, Mrs. S. C. Ford and Mrs. Stewart Chisholm sang the now famous duet by Millard, "Vieni almoi Sen." The effect of the blending in harmony of two such perfect voices can well be imagined.

Mr. M. Lathrop plays Cornet solos accompanied by Miss E. P. Wuertz on the pianoforte in a very pleasing style at the Reading Room Entertainments at the Union Depot. Miss Louisa K. Block has also been quite successful in pianoforte recitals.

The simple announcement that Mlle. Marie Litta would sing the Offetory at St. Paul's Church, on Easter Sunday drew such a crowd of worshippers that the building was uncomfortably full and it is said thousands of persons left unable to gain admittance.

The East Cleveland Cornet Band, on April 8th, had a very enjoyable meeting with their friends and gave a decidedly pleasing entertainment, discoursing good music sweetly and intelligently. A sextet of male voices received a well merited encore for some really fine music.

Signor Riccardo Banfi's *Serata Musicale* was a most pronounced success. All the pupils participating were enthusiastically received by their friends while the prominent ones who have well earned the title of artists were compelled to respond to numerous recalls for encores.

Mr. Wilson G. Smith's second musicale at 158 Taylor street was largely attended and very successful. Mr. Smith's pupils displaying much proficiency. Able assistance was also rendered by Miss Flora Howlett and the Mendelssohn Quartet. Such contributions adding much to a very complete programme.

The fifth anniversary of the Excelsior Reed and Brass Band was celebrated at Reichard's Hall on the 13th of April. The instrumental music of the band was far above the average in quality and gave undoubted delight to the large audience present. The Cleveland Quartet sang several vocal selections.

One of the most enjoyable musical events of the past month was the concert at the Tabernacle for the benefit of the Scoville Avenue Methodist Episcopal Church. Mrs. S. C. Ford, the talented soprano, Miss Hattie McLain, the phenomenal contralto, the Mendelssohn Quartet, and a chorus of over 150 voices under the control of Professor N. Coe Stewart, furnished a most satisfactory programme.

The present choir of the 1st Presbyterian Church is under charge of our favorite tenor J. F. Isham, and consists of Miss Dora Henninges, soprano; Mrs. M. E. Rawson, alto; Mr. George Duckett, basso; and Mr. Isham, tenor. The First Church are to be congratulated on securing the services of Mr. Isham as director and of the best of our Cleveland talent for their choir. Mr. Isaacs continues at the organ.

The first soiree musicale by Professor H. Alex. Bischoff and his pupils, at Weisgerber Hall, on April 22nd, was quite an event in the annals of Music during the past month. The large hall was crowded, and the number of pupils present who interpreted such an elaborate program of choice gems contributed a surprising as well as enjoyable evening's entertainment. Compositions from all schools of operatic and other music were rendered with a facility that speaks in the most telling terms of the skill of the instructor. No less than fourteen numbers were sung, consisting of solos, duets, trios, quartets, sextets and chorus. A galaxy of song that created the liveliest satisfaction to all present.

Mrs. S. C. Ford has again enraptured the Chicago public who evidently appreciate the talent of our gifted soprano. At a recent concert in that city the Chicago *Tribune* said: "Mrs. Ford, a very excellent vocalist from Cleveland, of whom we have had occasion to speak in commendation before this, sang the Spinning Wheel Ballad and 'Jewel Song,' from 'Faust,' which were encored; Miss Bartlett and Mrs. Ford, the 'Quis est Homo,' from the 'Stabat Mater,' and an octet, the 'Parting Kiss,' of Pinsuti. Mrs. Ford's singing was one of the most pleasant features of the concert. Her stage presence was very fine, her voice a soprano of good range and very pleasing quality, and her style of singing shows a careful and intelligent study." The *Times* said: "Mrs. S. C. Ford, of Cleveland, the very excellent soprano singer, who made such a good impression as Josephine, at Haverley's, some time ago, made her debut in grand concert on this occasion. She sang the 'Jewel Song,' from 'Faust,' in a manner which agreeably surprised even her most ardent admirers. The lady has a truly musical and sympathetic voice, and she sang so well on last evening as to entitle her to the verdict of having made a significant hit."

The Unity Club of Cincinnati gave Eichberg's comic opera, "The Doctor of Alcantara" at Pike's Opera House April 20th and 21st, and Saturday matinee, to one of the largest and most fashionable audiences ever assembled in the House. The *Enquirer*, in its notice of the opera, thus mentions the performance of Miss Dora Henninges, of this city, who took the principle soprano part. "The performance of Miss Dora Henninges both last night and the night before deserves special criticism. When she sang the charming music given to her role, we placed ourselves upon the standpoint of judgment as if she had been in the opera troupes of Mapleson or Strakosch. From this standard of criticism there are only words of praise to be given. The 'Doctor of Alcantara' is generally underrated as a musical composition. In truth it is far superior to the most of the French operettas which hold the stage to-day. The music Miss Henninges sang embraced varied emotion, romantic, grave and gay, and each of them were rendered with a nice sense of dramatic, lyrical art. The ballad, "He Still was There," was sung with exquisite grace and chaste expression. It never became sentimental, although one not trained in the pure classic school of vocalization which Miss Henninges has had for more than a year past at the College of Music, might have betrayed into sentimentality. She has a voice of sufficient range, even in all its registers and exceedingly pure and sympathetic in tone.

"Purity of style, facility of vocalization, correctness of tone, and that nameless something which cannot well be described, but which we call 'artistic,' characterized the performance of this young lady in every note she sang. She would not have suffered in comparison by the side of Annie Louise Cary and other brilliant stars of the operatic stage. She reflects credit of a high character upon the training of the College of which we in Cincinnati have every day more reason to be proud."

Chicago Department.

C. H. BRITTAN, - - - Editor.

Concert Review.

THE BEETHOVEN SOCIETY CONCERT.

The last concert by this society occurred too late in the month to have any mention of the performance made in our last number of the MUSICAL WORLD. In many respects the programme was very interesting. The Society had the assistance of Mrs. Stacy, Mrs. Hall, Mr. Knorr, Mr. James Gill and an orchestra under the direction of Mr. Carl Wolfsohn. The chorus numbered about one hundred voices. The works presented were as follows:

Paradise Lost..... .....*Rubinstein*
Redemption Hymn.....*Parker*
"A Perfido."..... .....*Beethoven*
Mrs. Stacy.
Festival Chorus, from the "Queen of Sheba."....*Goldmark*

The "Paradise Lost," of Rubinstein did not interest as much as we had expected. The work contains some striking numbers it is true, and at some points almost reaches the height of grandeur, but often it returns to a commonplace character, so far removed from the great inspirations of art as to make one wonder what Rubinstein intended to represent. At some points in the development of what is called "the new school of music" there are traces of a striving for new effects which become so very apparent as to impress the listener with a feeling of restlessness, for he realizes that the object of the composer was not one that had a positive aim, but rather an effort made in the direction of the unattainable. When a love for art is founded upon truth it will incite the composer to give utterance to what has a positive aim, for there will be no desire to gain novelty at the expense of higher aspirations. True inspiration is actuated by a love of the pure and the beautiful, and it never bends from its high purpose to reach results by mere displays. It is too true to itself to affect anything. Novelty in music has been the cry of many a composer, and in seeking for it alone, they have lost their best inspirations. When a lovely melody comes to the musical mind, it should be placed in form and considered even as a truth worthy of preservation, no matter if its content be free from novelty. There are many beautiful violets budding into being in these springtime hours, and while each flower is like its mate, it also has a beauty of its own. Thus perhaps novelty is not always an interesting phase of art, unless the newness contains positive forms of the beautiful. So it was that Rubinstein's work impressed us. Had it been more simple in its beauty it might have been more impressive. As it was, it seemed to be striving to reach a something just beyond. One of the numbers, a chorus, descriptive of the awaking of creative life, particularly impressed us. The lines of the poem used run thus:

"All around
Rose the sound
Of the strife
Of life;
How it rushed
And roared,
How it gushed
And poured,
All creation with life overflowing
Through the ether
High up flying,
Through the water
Swiftly drifting;
On the mountains,
In the valleys,
Life is forming;
In the caverns,
In the forests—
Insects creeping,
Swift herds leaping
Myriads swarming—
Warbling and singing,
Flying and springing,
Lo! now with life earth is teeming."

The poetic thought is rich in suggestion, and the musical form mated to it in a pleasing harmony. The work contains too many recitations, which, unless intrusted to a very dramatic tenor, impress one with a feeling of monotony. Mr. Knorr has a light and sweet tenor voice, and while he sang his part with feeling and taste, yet there was not quite that fitness between the music and the singer to insure the best results. The music requires a voice of a different mold.

Porker's Redemption Hymn is a pleasing composition. It contains a good solo for alto, which was nicely sung by Mrs. Hall.

The grand Scena and Aria of Beethoven suffered in its performance. It is one of the great things in song and requires a voice and method of a Parepa to do it justice. Mrs. Stacy has not a voice of the dramatic mold, and to try to interpret an aria that requires great power when the singer has not the vocal means is only to impress upon the listeners the impression of deficiency. Although she was honored by a recall and received the congratulations of her friends, we half fancy that she will be tempted to believe that such music is not fitted to her powers, and wisely use other selections more adapted to her voice.

THE MENDELSSOHN QUINTETTE CLUB.

We had three concerts from this celebrated club, and it was pleasing to greet them again, and hear their interpretations of chamber music. The club has changed its membership since its last visit to our city, and only the faces of Mr. Ryan and Mr. Meisel were familiar to us. They brought with them Miss Carrington as concert vocalist. She is a pleasing singer with a large and telling voice. True, her method and school of singing are after the Italian order, and she succeeds best with music of a florid character. Yet with care and study she may develop into an artist of larger accomplishments. She can please an audience and wins her way into recognition. We print a programme of one of the concerts:

1. Quintet in G minor, No. 3.....*Mozart*
Allegro.
2. Chaucon d'Amour, Solo for Flute.....*Doppler*
William Schade.
3. "Cara Nome," air from "Rigoletto."..... *Verdi*
Miss Abbie Carrington.
4. Quartet in D, Op. 44.....*Mendelssohn*
Allegro Vivace—Andante—Finale—Allegro Vivace.
5. Romanza, from a Quartet with Clarinet Principale..... .....*Crusel*
6. English Song, "Bid Me Discourse."..... *Bishop*
Miss Abbie Carrington.
7. Finale, Andante and Allegro, from the Quintet in G minor.....*Beethoven*

THE APOLLO CLUB CONCERT.

The last entertainment by this now famous musical organization was one of much interest. They had the assistance of the Arion Society of Milwaukee, and presented the following programme:

PART I.

1. { Sanctus..... .....*Gounod*
{ Wanderer's Song.....*Ganz*
Arion Society and Apollo Club.
2. By Celia's Arbor.....*Horsley*
Apollo Club.
3. The Two Grenadiers.....*Schumann*
F. Remmertz.
4. { Serenade.....*Kucken*
{ The Gay Pilgrim.....
Arion Society.
5. Die Almacht.....*Schubert*
Arranged by Liszt for Tenor Solo, Double Chorus and Orchestra.
Dr. Chas. T. Barnes and Arion Society and Apollo Club.

PART II.

Frithjof.....*Max Bruch*
Frithjof, F. Remmertz; Ingeborg, Mrs. A. N. Elliot; Chorus, Arion Society and Apollo Club.

The most important feature of the concert was the performance, by both clubs, of Max Bruch's "Scenes from the Frithjof Saga," of Bishop Tegner, with Mrs. A. N. Elliot and Mr. Frank Remmertz as soloists, and a full orchestra. Dramatically the work lacks consistency, for from the scenes used as a text for the music, but little idea of this celebrated poem could be obtained. The work only embraces parts of Cantos XII., XIII., XIV. and XV. of the poem, or "Frithjof's Return," "Ingeborg's Bridal," "Balder's Funeral Pile," "Frithjof's Exile," and "The Viking's Code." Between these last two scenes comes "Ingeborg's Lament," which in the poem is directly after the parting of the lovers in the earlier part of the Saga, and is not quite logically consistent here. Musically the work is very strong; the interest never weakens, and there is a rich climax at the close which is very satisfactory. Yet one can but wish that the composer had taken a large portion of the poem, which is so dramatic, of such beauty and strength that it should be made the text for a more extended musical work. Max Bruch would have been able to accomplish this in a most satisfactory manner, for the musical setting to the few scenes forming his cantata is dramatic in form, rich in harmonic design, and manifests a sympathy with the characters and incidents of the poem in keeping with the mystical embodiments of the Norse Mythology.

"Frithjof's Farewell to the North," the words of which we print,

"Sun in the sky now mounteth high,
The winds are blowing and gently flowing
The waves advance in joyful dance,
But Frithjof from his home must flee,
Sadly he goes his way while morning gloweth,
World's grandest religion, thou mighty North!
From thy dominions I am driven forth,
Within thy border, I lov'd to dwell,
Midsummer sun, farewell, farewell.
Thou mighty North, farewell.
My love is foiled, my roof tree rent,
Mine honor soiled; I in exile sent!
Cheerless is my soul within me,
Hopeless I must bear my lot.
Ye rugged mountains where heroes dwell,
And Thou commandeth clouds and winds;
Ye azure lakes that I love so well,
Ye woods and brakes, farewell."

was grandly given by Mr. Remmertz, who took the title role. His powerful voice and his interpretation were in keeping with the idea of the character, and in this number with the chorus reached a dramatic climax of power and intensity of feeling that is pleasant to remember. "Ingeborg's Lament" is a sweet and tender piece of melodic writing; and her pleading with the Falcon to stay with her, even while "Frithjof is far o'er the seas," is quite touching in its plaintive character. It was sung with feeling and taste by Mrs. Elliot. The last scene in the cantata, "The Viking's Code," is a number of great power, and is trying in its demands upon the singers, being *fortissimo* all through; yet there is a fascination in the dramatic character of the music, so that the chorus is led up to the climax at the end impelled by the wonderful spirit of the words and by the grandeur of the composition. It is a work that a Mænnerchor may well be proud to produce. The whole performance reflected credit upon the two clubs; the shortcomings were not of any great magnitude; and the chorus, orchestra and conductor should be congratulated upon the success of their labor in bringing out the work.

HERSHEY HALL CHAMBER CONCERT.

The last programme offered by Mr. Eddy was notable because it contained some new works by two of our home composers. The following were the numbers:

Trio in A, No. 2, Op. 13, (Manuscript).....
.....*Frederic Grant Gleason*
(Pianoforte, Violin and Violoncello.)
Andante—Allegro moderato—Andante con tenerezza—Finale, Allegro maestoso.
(First performance.)
Messrs. Eddy, Lewis and Eichheim.
2. Song—"Break, Break, Break!" (Manuscript)...
.....*Fred L. Morey*
Miss Fidella Densmore.
3. "Berceuse," Op. 6, (Manuscript).....*Fred L. Morey*
(Violin and Pianoforte.)
Messrs. Lewis and Eddy.
4. Air and Variations .....*Rode*
Miss Fidella Densmore.
5. Grand Trio in B-flat, Op. 97.....*Beethoven*
(Piano, Violin and Violoncello.) 1770-1827
Allegro moderato—Scherzo—Andante cantabile, ma pero con moto—Allegro moderato—Presto.
(By urgent request.)
Messrs. Eddy, Lewis and Eichheim.

Not being able to be present we take the liberty of printing the review of the new compositions made by the *Saturday Evening Journal:*

"The Trio by Mr. Gleason was played for the first time, having been completed especially for this occasion. The style of this work differs es-

sentially from that of Mr. Gleason's first Trio, which has been played here twice already, and seems to us much more mature. The development of the themes is more classical, and the true "Sonata form" is adhered to with greater fidelity. The modulations are rich and pleasing, and the ease with which the author glides from one key to another, is a matter of wonder and astonishment. The progressions are often somewhat startling, but the skill employed is invariably artistic, and one cannot suppress a feeling of satisfaction as he is conducted along through the varying changes of harmony. The second movement is a charming bit of writing, after the style of Schubert. It is simple in design, yet complete in its structure, and when it was finished we wished that it had been twice as long. The first movement is in accordance with the best examples of Sonata and Symphony form the strongest and most comprehensive portion of the composition, but the "Finale" is the most brilliant, and brings the work to a satisfactory close. The manuscript compositions by Mr. Fred L. Morey, were listened to with much interest, inasmuch as they were novelties, and the author's name was new to our concert programmes. We are pleased to accord Mr. Morey a genuine popular, as well as artistic success. Miss Densmore's voice is not sufficiently robust to give full expression to the song, "Break, Break, Break!" but she sang with rare intelligence, and earned a well merited encore, in response to which the song was repeated. The "Berceuse" is a poetic composition, and indicates talent of a high order. The priucipal theme is of a tender and sentimental character, and is accompanied by a quiet swinging figure in triplets, which gives it a charmingly graceful movement, and tends to stamp it as original. A short middle movement of a brighter character is then introduced, and this occurs again after a peaceful slumber, as if the object of attention were restless and wakeful, the cherub in finally hushed to sleep, and the first theme is carried into dreamland."

CHAMBER CONCERTS.

Mr. Lewis and Miss Ingersoll began a series of three afternoon concerts at Fairbank's Hall. At the first one they had the assistance of Master Banner, a boy violinist of little skill. This little organization has given us a great deal of good music during the past winter, and richly merit the support and praises of the public. The numbers offered for performance at this entertainment were all nicely played and were interesting to musical people. The following was the programme:

1. Trio, Op. 1, No. 2.....*Beethoven*
Largo con expressione—Scherzo—Finale.
Miss Ingersoll, Messrs. Lewis and Eichheim.
2. Romance from 2d Concerto.....*Wieniawski*
Mr. Lewis.
3. Barcarolle.....*Fesca*
Miss Ingersoll, Messrs. Lewis and Eichheim.
4. Violin Solo—"La Sonnambula."*Sinelee*
Master Michael Banner.
5. Trio. Op. 112.....*Raff*
Massig langsam Rasch, durchaus belebt.
Miss Ingersoll, Messrs. Lewis and Eichheim.

—o—

Chicago Notes.

MR. JAMES GILL gave a pupil's soiree' recently, which was very interesting.

MR. LOUIS FALK has been engaged as organist at the Union Congregational Church.

MRS. JENNIE KEMPTON'S "Musical evenings" for her pupils are said to be very enjoyable.

MISS FANNY ROOT has a large and promising class of vocal students under her instruction.

THE Apollo Club of this city will give Berlioz' "Damnation of Faust." It will be a rich treat.

MASTER MICHAEL BANNER, a young violinist, has been playing in private circles in our city. He is a lad of talent.

MR. EMIL LIEBLING continues his "Musical evenings," which affords to his pupils and their friends much enjoyment.

MENDELSSOHN'S oratorio, "St. Paul," was produced by a musical Club at Hyde Park. Mr. Frederic Root was the conductor.

MR. PRATT gave a musicale recently, at which a number of his advanced pupils took part. The entertainment was highly spoken of.

AN interesting paper on the composer, Haydn, written by Mr. E. Freiberger, was read at a recent reunion given by the Amateur Musical Club.

A VERY enjoyable concert recently took place at Elgin, under the direction of Signor De Campi of this city. It was highly spoken of by the local papers.

THE Chicago Musical College gave a soiree' musicale on Thursday evening, April 8th. The programme was pleasing, and calculated to show the advancement made by the pupils of this school.

S. BRAINARD'S SONS will remove their large stock to the elegant marble building, 136 State street, May 1st. The office of the Chicago Department of the MUSICAL WORLD will also be at that place.

A NUMBER of our churches are engaging new chorus. Some improvement in church singing would not be amiss in this city. We have but few good choirs in our churches, although good prices are paid for singers.

BY THE death of Mr. A. Baumbach Chicago loses one of her oldest musical instructors. Mr. Baumbach wrote a large number of musical works during his busy life, and his name will long be remembered among the noted musicians of the country.

MR. NATHAN DYE, who has been a teacher of music in Chicago for over thirty years had a testimonial concert on the evening of April 19th. A varied programme was offered to the audience, and we trust the financial return gave the beneficiary a handsome acknowledgement.

WEDNESDAY afternoon, April 7th, the fifty-ninth pupils' matinee of the Hershey School took place, on which occasion the following pupils took part: Mr. Hill Wild, Miss L. Lindsley, Miss Lily Graves, Miss Mary H. Hamer, Miss Lottie E. Hoyt, Miss Jennie E. Safford, Miss May Phœnix, Miss Ella F. Danforth, Miss Hattie E. Lovejoy, Miss Fidella Densmore and Miss Eva Mayers.

THE last reunion of the Amateur Musical Club presented this programme:

1. "Legende"—Violin Solo.....*Wieniawski*
Master Michael Banner.
2. Fackeltanz—Piano Duo.....*Meyerbeer*
Mrs. Birch, Mrs. Lydecker.
3. "Tell Me, my Heart."*Bishop*
Miss Ward.
4. Scherzo a Capriccio. F. Moll.....*Mendelssohn*
Miss Rose Fay.
5. Quis est homo. Stabat Mater.....*Rossini*
Mrs. Clarke, Miss Ward.
6. Ungarische Suite—Piano Duo.....*Hofmann*
Miss Parsons, Miss Morton.
7. "Vorrei Morir."*Tosti*
Miss Harmon.
8. 1. Vogel als Prophet.....*Schumann*
2. Trois Moments Musicaux, Op. 7, No. 2..*Moszkowski*
3. Polish Dance.....*Moszkowski*
Miss Allport.
9. Ave Maria. Bach.....*Gounod*
(By Request.)
Piano, Violin, Organ and Voice.
Solo by Mrs. Robert Clarke.

ON THE evening of April 8th, Mr. W. S. B. Mathews gave a "Musical evening," when the following programme was performed:

1. Sonata in C minor, Op. 10, No. 1.....*Beethoven*
Allegro molto, e con brio—Adagio molto—Finale, Prestissimo.
Mr. H. A. Kelso, Jr.
1. Song, "Faith in Spring."*Schubert*
Miss Floy Van Patten.
3. "The Silver Spring."*Wm. Mason*
Miss Margarita Gottfred.
4. Fantasie Impromptu, Op. 66.....*Chopin*
"Rigoletto," Concert-fantasie.....*Liszt*
Nellie Good.
5. Song.....——
Miss Priscilla Owen.
6. Grand March from "Tannhauser."*Wagner-Liszt*
Miss Lillian A. Brown.
7. Etudes Symphoniques, Op. 13.....*Schumann*
(Theme, Variatons 1, 2, 3, 4, 6, 11, and Finale.)
Miss Lydia S. Harris.
8. Song, "The Morning Land."*Dudley Buck*
Miss F. Van Patten.
9. Waltz from "Romeo and Juliet."*Gounod-Raff*
Miss Minnie Adams.
10. Song.....——
Miss Priscilla Owens.
11. Concerto in C minor, Op. 37.....*Beethoven*
(1st movement with Reinecke's Cadenza.)
Miss Lillian A. Brown.
Orchestral part on second piano by W. S. B. Mathews.

THE following was the programme of a musical and literary entertainment given by the young ladies of Park Institute on the evening of April 9th:

1. Concerto in C minor, Op. 37.....*Beethoven*
(First movement with Reinecke's Cadenza.)
Lillian A. Brown.
2. Song, "Che faro senza Eurydice".....*Gluck*
Genevieve Gibbs.
3. Recitation, "A man's a man for a' that."*Burns*
Floy Van Patten.
4. Duet, "Welcome be thou, Light of Heaven."*Curschman*
Hattie Jamison and Bessie Van Patten.
5. Recitation, "House that Jack Built."——
(The Girl of the Period. The Girl of Forty Years ago.)
Mamie Brower and Gertie Osborne.
6. Song, "To be sung on the Waters."*Schubert*
Floy Van Patten.
7. Instrumental, Polonaise Heroique in E.....*Liszt*
Lillian A. Brown.
8. Recitation, "High Tide."*Ingelow*
Nellie Moore.
9. Song, "Russet Leaves."*Sponholtz*
Flora Sherburne.
10. Recitations, Ode to the Passions.....*Collins*
Prelude by Bessie Van Patten; Fear, Hattie Hurlbut; Anger, Emilie Schufeldt; Despair, Floy Van Patten; Hope, Kittie Sanders; Revenge, Ida Ketz; Melancholy, Flora Sherburne; Cheerfulness, Mary Reed; Joy, Addie O'Hara.
11. Song, Aria.....*Rossini*
Stella Clarke.
12. Recitation, "Daisy's Faith."*Anon*
Addie O'Hara.
13. Presentation of Musical Diploma to Miss Lillian Brown.
14. Instrumental, Grand March from Wagner's "Tannhauser.....*Liszt*
Lillian A. Brown.

Miss Lillian Brown, a pupil of Mr. W. S. B. Mathews received a diploma for musical advancement. The young lady has been a hard student and has taken every pains to improve herself in pianoforte playing until she has reached no slight degree of perfection. With an earnest endeavor still actuating her purpose she will yet reach a higher rank as a pianist. We understand she goes south to teach.

CINCINNATI.

More Accusations—The May Festival—The Prize Award—Dudley Buck's "Golden Legend."

It was the fond hope of all lovers of music here that the College discords would resolve themselves gracefully and beautifully into the perfect harmony of the musical festival. The resolution, however, is tardy and accompanied all along by passing notes of a disagreeable nature, which spring from that exhaustless fount of pettiness—human nature as is is in musicians. Just now, Mr. Thomas being in New York, Mr. Jacobsohn and Mr. Singer are before the public with a complaint that Mr. Thomas has been cross to them, and at least one newspaper thinks the matter of sufficient importance to devote a column to it. The thing in itself is too trifling for even notice here, and I would crave the pardon of the WORLD and its readers for obtruding it were it not for the fact that it has significance beyond its seeming. There is a very petty and malicious spirit at work in certain quarters not far from the institution whose course is guided by the ex-President of the May Festival Association, and these two gentlemen, having personal grievances against Mr. Thomas which in that proneness of harmony makers to discord, are adroitly put forward to create a prejudice in the public mind against Mr. Thomas, and through him against the Festival. There is a deal of significance in the fact that nothing of all this trouble was heard until after Mr. Thomas had given the last of the College Symphony Concerts on the 8th, and this concluded all his engagements with the College. The only prejudice that could result from malicious personal attacks thereafter would fall upon the Festival and the failure of this would be oil in the wounds of the ex-President, who would like to demonstrate his belief that he is the only man in the world who is wholly indispensable. It is gratifying to note, however, that a failure of the Festival is not within the prospect of the lookouts. On the contrary the indications are that its musical value will eclipse all former efforts, and that the exhibition of interest on the part of the public will not be less than on former occasions, if indeed it is not much greater. The arrangements are rapidly drawing to a close. Mr. Thomas is in New York organizing the orchestra, and a magnificent one it will be, quite without parallel in our past history. One hundred of New York's best musicians will come and to these will be added our own organizations. The band will number twenty-six first violins, as many seconds, and other strings and wind in proportion. To hear such symphonies as Mozart's "Jupiter," Schumann's D minor, and Beethoven's C minor, rendered by such a band will be a treat such as is seldom enjoyed in a lifetime. The chorus has been studying very faithfully and almost wholly under the direction of Mr. Thomas, and the result has been that the great Missa Sollennis of Beethoven, which at one time seemed to threaten disaster to the festival, has been shorn of all its terrors and will be given in an inspiring manner. This mass alone is enough music for an entire festival and in anticipation of the great impression which it is sure to make, and, as well as to gain time for its more thorough study, it has been resolved to repeat it on the closing night of the Festival. The work, musicians know, is a monumental one. Beethoven himself considered it his greatest accomplishment, and the verdict of the musical world is with him.

We have also had a little controversy on the award of the $1,000 prize for the best composition, offered by the Festival Association. Mr Singer, at one stage of the examination, inadvertently let fall the remark that the best he had seen was a cantata entitled "The Tale of the Viking;" this was Mr. Geo. E. Whiting's work. When the decision was announced, however, it turned out that Mr. Singer had given his final vote for "Scenes from the Golden Legend," the successful composition. Mr. Whiting was disappointed, and a friend of his in Boston provoked a newspaper controversy which drew out a letter from Mr. Whiting in which he gave the grounds of his belief that Mr. Singer had changed his vote. The whole trouble rests in a little misunderstanding and is unfortunate as coming to swell the tide of our musical misery just now. The successful cantata has been printed and is being studied by the chorus which find it easy work compared with the Beethoven Mass. It is so seldom in this country that a work of its dimensions is produced that I beg space to discuss it in the WORLD'S columns.

BOSTON.

The Concerts of a Month—The Pianists Busy—Preparations for the Handel and Haydn Festival—Organ Recitals—The Tourjee Excursions, etc.

The past month has witnessed the closing of the series of symphony concerts given by the Harvard Association, and of the regular season of oratorio performances by the Handel and Haydn Society. The eighth and last of the symphony concerts took place on the 25th ult., the chief features of the programme being Schubert's Symphony, No. 9, in C, and a pianoforte concerto by Hans von Bronsart, played by Mr. B. J. Lang. The season has been fairly successful, and is especially noteworthy on account of the more liberal policy of the management in admitting modern works into the programmes.

The Handel and Haydn Society gave a performance of Handel's "Israel in Egypt" on the 28th of March, with the assistance of Miss Fannie Kellogg, Mrs. F. P. Whitney, Mrs. Frank Kinsley, Mr. W. C. Tower, Mr. John F. Winch, and Mr. Myron W. Whitney as soloists. Miss Kellogg appeared in place of Mrs. H. M. Smith, on account of the latter's illness, and acquitted herself with much greater credit than on a previous appearance in oratorio. Mr. Tower made a splendid impression by his admirable rendering of the tenor solos. The chief honors, however, went to the chorus. Nevertheless, the oratorio as a whole was not as well sung as on previous occasions. The audience filled Music Hall to overflowing.

Since the Easter oratorio performance, the Society has paid its undivided attention to the festival music. The festival will begin on the evening of Tuesday, May 4th, and close on the evening of the 9th. The list of musical works to be performed was given in my letter of last month. There have been added to that list G. W. Chadwick's "Rip Van Winkle" overture, which is to be played on the afternoon of May 6th, and Dudley Buck's Symphony-overture, "Marmion." Mrs. H. M. Smith, Miss Fanny Kellogg and Miss Ida W. Hubbell have been added to the list of soloists. The sale of season tickets has been quite large.

The musical events of the past few weeks have been confined very largely to the spring concerts of the pianists. Mr. Perabo has already given us nine recitals this spring, and before April is out will swell the number to eleven. Among his assistants have been Bernhard Listemann, violinist, Gustav Dannreuther, violinist, and Wulf Fries, violoncellist. Mr. Perabo's programmes have run largely to modern productions for the pianoforte, or for that instrument in conjunction with violin and violoncello. Among the composers most largely represented have been Rubinstein, Bargiel, Scharwenka, Ries, Kiel, Moszkowski, Brahms and Rheinberger.

Mr. Lang gave the first of two pianoforte concerts April 1st, and is to give the second next week. The most interesting feature at the first concert was a performance by Mr. and Mrs. W. H. Sherwood, Mr. J. C. D. Parker and Mr. Lang of a Concerto by Bach for four pianofortes. The work, which was heard on this occasion for the first time in America, has three short movements, *moderato, largo* and *allegro*, and while a wonderful specimen of contrapuntal skill is at the same time melodious and fascinating. As a contrast to the older work, one of Saint-Saens' works, a Sonata, Op. 32, in C minor, for pianoforte and 'cello, was played by Mr. Lang and Mr. Wulf Fries. This, too, was heard for the first time here, but it failed to please as much as some this composer's other recent works. Hans von Bronsart's Grand Trio in G minor, for pianoforte, violin and 'cello, admirably played by Messrs. Lang, C. N. Allen and Fries, and ten German songs charmingly sung by Mr. Geo. L. Osgood, made up the balance of the programme.

Mr. John Orth, assisted by Mr. Osgood as vocalist, and Mr. Gustav Dannreuther as violinist, gave a very delightful concert on Monday last The chief novelty was Brahms' Sonata for pianoforte and violin, Op. 78, and this was not altogether new here since it had been played a few days previous by Mr. Perabo and Mr. Dannreuther at one of the concerts given by the former. The work seems hardly up to the best standard of Brahms' works. An *adagio* and *allegro* by Remenyi, for pianoforte and violin, Schumann's Sonata, Op. 121, for the same instruments, two German songs by Hauptmann and Reinecke, sung by Mr. Osgood, and a group of pianoforte pieces by J. K. Paine, Scharwenka, Henselt, Liszt and Chopin, completed the list of selections.

Mrs. L. S. Frohock, with the assistance of Messrs. Bernhard Listemann and Wulf Fries, gave a concert on the 30th ult., with a rather too pretentious programme. With less exacting selections she would have met with better success.

The pianoforte pupils of Mr. Joseph A. Hills gave a matinee on the 27th, which developed a much better order of performances than exhibition concerts sometimes give.

Mr. F. F. Lincoln gave a pianoforte recital under the auspices of the New England Conservatory of Music on the 6th inst., playing with artistic skill and nicety Beethoven's E-flat Concerto and other selections by Chopin and Liszt. Mr. Harry G. Snow assisted as vocalist.

At a concert given by the Boston Conservatory of Music on the 2d inst., there was some excellent pianoforte playing by Mr. H. P. Chelius, and a good performance of a Beethoven trio by Mr. Chelius, Mr. Albert Van Raalt, violinist, and Wulf Fries, 'cello. Mrs. W. A. Richardson sang on the occasion.

Among the pianoforte concerts in prospect are two more from Mr. Perabo in which he intends to bring out some new works by Scharwenka and Bargiel, and Mr. Lang's second concert.

Mr. H. M. Dunham is giving a course of organ recitals at Music Hall with excellent success. Mr. Dunham is one of our best organists and his programmes no less than their interpretation evince taste and scholarly judgment. Two recitals have already been given and two others are to follow on the 20th and 27th. At the first the selections included compositions by Mendelssohn, Mozart, Whiting, Lux, Wely and Thile, and at the second works by Merkel, Bach, Wagner, Salome, Whiting and one of Mr. Dudham's own compositions. Mrs. Jennie M. Noyes and Mr. Alfred Wilkie assisted as vocalists.

The quarterly concert of the New England Conservatory of Music took place at Music Hall on the 3d inst., and was a most gratifying exhibition of the high state of cultivation attained by the pupils in the important departments of singing and pianoforte, organ and violin playing. Some of the performances would have done credit to professional artists.

The violin pupils of the Boston Conservatory are to give a concert on Saturday next.

Mr. A. P. Peck's annual benefit concert, always an event of great attractiveness, came off last evening, drawing a very large audience. Theodore Thomas, who conducted the orchestra, had a very enthusiastic reception. It was his first appearance in Boston for two years. Miss Gertrude Franklin and Miss Emily Winant sang, Ole Bull played a violin solo and Mr. Carlyle Petersilea contributed a pianoforte solo. Joseffy was to have played, but having got at loggerheads with Mr. Colell, his manager, he found it impossible to carry out his contract with Mr. Peck without compromising his legal interests. He was also booked for another series of concerts under Mr. Peck's management, but these are likely to be given up.

The "Ideal" Opera Company is to begin an engagement at the Boston Theater on the 26th, when "The Sorcerer" will be brought out. Suppe's "Bocaccio" will follow, or, if not performed this spring will be added to the company's repertoire for next season. The company has been doing a good business on its western trip.

The Tourjee excursion parties this year promises to be quite large. As the musical festivals in England are prominent in the list of attractions for European travelers, Dr. Tourjee's ranks will contain many musical people. He has made special arrangements in connection with the great Handel Festival at the Crystal Palace, also in connection with the centennial celebration of the foundation of Sunday Schools in Great Britain. A special excursion has also been planned to visit Oberammergau, where the Passion play is represented every ten years. Then there are the Belgian *fetes*, the musical festivals to take place in England in the fall, and several special art exhibitions to be held in various parts of Europe—all these being in addition to a magnificent round of travel among the great musical, art and educational centers and the most romantic and picturesque regions of the Old World. In the party of 1879, Cleveland was quite largely and very handsomely represented, and I presume it will be this year, as many, I hear, are already enrolled from the west. The first party will leave New York May 29th, and others are to follow June 4th, June 12th, June 19th, June 26th and July 3d. The early parties will be sure to be especially well patronized by musical people, since they will be in time for the great London festivals.

BOSTON, MASS., April 15, 1880. ATHENIAN.

NEW YORK.

The Last Symphony Concert—The Mapleson Opera Company—Piano Recitals—Ballad Concerts, etc.

The last symphony concert of the season was given last evening at Steinway Hall before a large and appreciative audience. Dr. Damrosch provided a liberal bill on this occasion—nothing less than Beethoven's Choral Symphony, followed by the third act of "Siegfried," from Wagner's "Niebelungen." Whether such a programme did not suggest some questions in regard to the limit of human endurance may be imagined. An audience can hardly do justice to two works like these, both making as they do so great a draft upon the intellect and the feelings. With music whose province is simply to charm, requiring only a receptive state in the listener, allowing his mind to wander and return at will, the case is quite different. With all Dr. Damrosch's intellectual, artistic and executive ability, it must be admitted, if a little reluctantly, that he does not understand the making up of programmes in the perfect way of Theodore Thomas.

The soloists at this concert were Italo Campanini, Mrs. Mary L. Swift, Mrs. Helen Norman, and Mr. Remmertz, a very admirable quartet. The chorus comprised the Arion and Oratorio forces, and the orchestra was considerably increased. Mrs. Swift, who has lately made a contract with Mr. Mapleson, has a high, clear voice of great strengh and flexibility, and will prove doubtless fully as useful in operatic as in oratorio music. Campanini, whose popularity is now at its height, created much enthusiasm by his splendid singing in "Seigfried." Next week he will sing at the concert of the Philharmonic, when the third act of the "Gotterdammerung" will be produced. Miss Amy Sherwin, Mrs. Buxton, and Mr. Remmertz will assist. At this concert Bach's Chromatic Fantasie and Fugue, transcribed for orchestra by George F. Bristow, will be played for the first time, we believe.

On the afternoon of the 17th Her Majesty's Opera Company gave a performance of the "Huguenots," and then went directly from the Academy of Music to the steamer. Mlle. Valeria had sailed previously, and Campanini remains to sing a few times more here and to take part in the May Festival at Cincinnati. Next week he gives a concert for the benefit of the Italian schools. Mlle. Marimon appeared last week as *Marguerite* for the first time, and did not add to her laurels by the performance. The *Faust* on the occasion was Lazzarini of Mr. Strakosch's troupe. Mlle. de Belocca, who appeared as *Carmen* at Booth's Theater during the Strakosch season, gave so much satisfaction in the part that she was engaged by Mr. Mapleson, and has since been seen in that part many times at the Academy. The opera season is finished; great promises are made for next year—let us trust they will be fulfilled. At least we should be thankful for a good, well-equipped company, and a repertory of the best operas; for these one would gladly relinquish a "star" or two, on the prestige of whose name flimsy and threadbare works hold the boards the season through.

The excellent pianist, Rummell, announces a series of matinee recitals beginning on the 27th. Mr. Rummell was lately tendered a testimonial concert by many of the best artists of the city, as an expression of sympathy for the severe accident he met with some time ago.

Miss Anna Bock, the young pianist, has lately received a new concerto by Jos. Brambach of Bonn. The work is dedicated to Miss Bock, who intends to bring it before the public at an early day. Hans von Bulow pronounces it "Interesting throughout, intelligent, brilliant, yet appealing to the higher intellectuality; the piano part exceedingly difficult, and displaying a wonderful grace and finish."

Mr. John Lavine (connected with the Steinways) gave his annual concert last week, assisted by Miss Thursby, Master Pinner, Fischer, the 'cellist, and the Thomas Orchestra. The programmes of Mr. Lavine's concerts are always remarkably fine; on this occasion there was an overture of Cherubini's, Hamerick's Norse Suite, Dvorak's Sclavonic Rhapsody No. 3, a grand aria from "Hamlet," and some other good things.

Mr. Bergner announces his annual concert for the 26th inst. with such artists as S. B. Mills, H. Brandt, Matzka and Schwartz; Theodore Thomas will play the viola, and the five will be heard in a Mozart quintet. Mills and Bergner will play a Sonata for 'cello and piano by Rubinstein; and W. C. Baird, the admirable baritone, will sing two beautifnl songs by Henselt and Gounod, and Buck's "Creole Lover's Song."

Mme Saalfields Ballad Concerts which have now continued for two season will probably become a permanent institution, as it is the aim of the manager to model them after the "popular concerts" of London. The programmes this winter have contained a large preponderance of Sullivan's songs. Mrs. Belle Cole, a new soprano, has been introduced at these concerts with gratifying success. At the last, on April 10th, Miss Thursby and Brignoli appeared, singing the duet of Arditi's which they seem fond of singing together, "A Night in Venice." Miss Thursby also sang Taubert's Bird Song, and the fashionable London trifle, "Twickenham Ferry," by Theodore Marzials. Since purely ballad concerts are pleasing to comparatively few people, these entertainments will hereafter introduce instrumental as well as vocal music, and drop the title of ballad concerts.

It is said that the Damrosch orchestra and chorus will go to Philadelphia for the purpose of giving a performance of "La Damnation de Faust." Each member of the chorus taking part in the late performances of this work has been presented as a souvenir with the portraits of Berlioz, Goethe and Damrosch.

NEW YORK, April 18, 1880. E. R.

MILWAUKEE.

The Arion Club—The Heine Quartet.

The Arion Club had the assistance of the Mendelssohn Quintet Club and of Miss Abbie Carrington at its third concert, the programme of which was as follows:

PART I.

1. { Sanctus..... .....*Gounod*
   { Wanderer's Night Song.....*Lenz*
   Arion Club.
2. Introduction and Allegro from the Sextet, Op. 20, Arranged by the Author for Quintet.....*Beethoven*
   Mendelssohn Quintet Club.
3. Grand Scene and Aria, "Ah fors e lui," from "Traviata."..... .....*Verdi*
   Miss Abbie Carrington.
4. Quartet in A minor, Op. 29, Allegro and Allegretto.....*Schubert*
   Mendelssohn Quintet Club.
5. { *a* Rest, Dearest, Rest.....*F. Kucken*
   { *b* The Gay Pilgrim.....*Mangold*
   Arion Club.
6. Fantasie for Violoncello, on "Le Desir."..... *Servais*
   Frederick Giese.

PART II.

1. "Great Jehovah the Lord"—Soprano Solo and Male Chorus.....*Liszt*
   Miss Abbie Carrington and Arion Club.
2. Fantasie for Violin, on themes from "Faust."..... .....*Wieniawski*
   Edward Heimendal.
3. Scene IV., from "Frithjof."..... .....*Max Bruch*
   Arion Club.
4. Song—"The Flower Girl."..... *Bevignani*
   Miss Abbie Carrington.
5. Larghetto from the Clarinet Quintet, Op. 108, in A..... .....*Mozart*
   Mendelssohn Quintet Club.
6. Chorus of Pilgrims, from the Opera of "Tannhæuser."..... *Wagner*
   Arion Club.

The chamber music and solos were admirably done. Miss Carrington's performance of all her selections left little or nothing to be desired, in any respect. The work of the Arion Club wss also reasonably satisfactory.

I append also the programmes of two chamber music recitals given by the Heine Quartet, the fourth and fifth of the present season. The attendance at this second series is even larger than at the first, and the interest in the audiences seems to be genuine:

I.

String Quartet, Op. 74, No. 1.....*Haydn*
Allegro moderato—Andantino grazioso—Menuetto, Allegro—Finale, Vivace.
Trio for Piano, Violin and Violoncello, Op. 66..*Mendelssohn*
Andante—Scherzo—Allegro appassionato.
Romanza for Violin.....*Beethoven*
Mr. E. Heine.
String Quartet, Op. 59, No. 3.....*Beethoven*
Introduction—Andante con moto—Allegro vivace—Andante con moto quasi Allegretto—Menuetto—Allegro molto.

II.

String Quartet, Op. 9, No. 1.....*Onslow*
Allegro risoluto—Andante religioso—Menuetto presto—Finale, Agitato.
Trio for Piano, Violin and Violoncello, Op. 100....*Schubert*
Andante con moto—Allegro moderato.
Duo Concertante for two Violins, Op. 67.....*Spohr*
Larghetto—Rondo.
Ernest and Lizzie Heine.
String Quartet, Op. 29.....*Schubert*
Andante—Menuetto, Allegretto—Allegro moderato.

Scenes from "Golden Legend."

H. E. KREHBIEL.

The enormous financial success of the third May Musical Festival held in Cincinnati in 1878 besides demonstrating the capacity of the American people to appreciate the highest accomplishment in music, furnished the Festival Association with means with which to promote the culture so auspiciously inaugurated. A great many projects looking to this end were brought forward and discussed at the time, the immediate outcome of which was the payment of $15,000 owing on the great Music Hall organ, which thereby became the property of the people, and the rewarding, by a liberal subvention, of the singing societies which had contributed so potently to the success of the Festivals. After these meritorious works the Festival Association did not rest. The managers desired to make the Festivals more and more factors of national development of music, and while this was measurably done in the providing and encouraging of the forces which co-operated together to produce the great results of the festivals, there was still left a wish to do something which would not be restricted in its influence to any section, but which would tend toward the development of a national art in the United States. No one would be so shortsighted as to imagine that this, which is the goal that every cultured nation is striving for, is to be reached without long years, and possibly generations and centuries of patient, consistent and laborious effort, but it was well to make a good beginning, and this the Association did by offering a prize of one thousand dollars, open to all native born composers, for the best composition which should employ chorus and orchestra and occupy at least one half an hour in the performance. This is, in outline, the story of the origin of the "Scenes from Longfellow's Golden Legend." It was one of twenty-five works sent in to the Festival Board in answer to the invitation. This fact was in itself very significant of the progress which music is making in the United States, for heretofore there has been little if any encouragement, none of a practical and compensatory kind, extended to American musicians to devote themselves to anything higher in musical composition than the ballads, piano trifles, and ephemeral pieces for the church, which form the bulk of the publishers' catalogues. The compositions covered a large variety of subjects and styles, and several among them were performances creditable to their authors and flattering to the country in the promise which they held out for the future. They were submitted to a board of judges composed of Theodore Thomas, chairman; Otto Singer, of Cincinnati, Dr. Leopold Damrosch, of New York City, Mr. Asger Hamerick, of Baltimore, Md., and Mr. Carl Zerrahn, of Boston, Mass. The votes of a majority of these judges were given in favor of the composition entitled "Scenes from Longfellow's Golden Legend, a symphonic cantata for solos, chorus and orchestra," and it was accordingly crowned. It is the work of Mr. Dudley Buck.

It is not the purpose of the writer to attempt an analysis of the cantata extending to its every number, but only to call attention to its matter and point out a sufficient number of the characteristic features in the treatment to aid the listener in comprehending the purpose of the composer as it can be read in the score. The book which forms the the basis of the composition is made up of excerpts from Mr. Longfellow's dramatic poem, "The Golden Legend." The poem, as all its readers well know, is widely discursive; the single fact of a journey to Salerno which is in itself unimportant in the development of the story, is used, very beautifully, by the poet to present an exhaustive picture of social life in the middle ages, embracing a miracle play, a monkish sermon, scenes from riotous monasteries, and of church festivals as celebrated five hundred years ago. In adapting the book of words for musical composition most of this matter was either omitted or relegated to the orchestra for instrumental treatment, while the vocal numbers were arranged so as to cover the leading events of the story. This delicate task of selecting portions of a long poem and arranging them into a new whole has been accomplished very happily, little violence being done to the poetry while the action has been hurried. In one or two instances small events have been greatly widened in their scope for the sake of musical variety, (an instance in point is the substitution of a long piece for the orchestra, a barcarolle, for a few lines in a monologue by *Prince Henry*), but on the whole the elements of the story have been kept nicely balanced, and the performance will present a clear and intelligent resume of the story. Let us look at this briefly before taking up the music in which it has been clothed.

Mr. Longfellow, in his notes to the poem explains that he chose the title of the famous *Legend a aurea* not because his story is based on it, which it is not, but because the story upon which it is founded seemed to him to surpass all other legends in beauty and significance. It exhibited. amid the corruption of the middle ages, the virtue of disinterestedness and self-sacrifice, and the power of faith, hope and charity, sufficient for all the exigencies of life and death. The story was told and perhaps invented by Hartmann von der Aue, a Minnessinger of the twelfth century. The principal characters in the drama are *Prince Henry*, of Hoheneck, and *Elsie*, a peasant girl. The general outlines of the story are simple enough. The *Prince*, afflicted by an incurable distemper, seeks everywhere some remedy, but finds it neither among books or men. *Lucifer*, in the garb of a physician, visits him, and after a long discussion persuades him to drink an elixir novel in those days, and only known by the Arabic name of alcohol, and finally tempts him to use the pescription furnished by one of the doctors of Salerno.

Not to be cured, yet not incurable!
The only remedy that remains
Is the blood that flows from a maiden's veins
Who of her own free will shall die.

The peasant girl, *Elsie* agrees to this sacrifice. It is easy to conceive the end from such a beginning. The melancholy prince and maiden begin their journey together across the Alps to Salerno, where the death of the girl must take place. Arrived at Salerno, *Elsie*, in spite of the entreaties of the *Prince*, persists in carrying out her purpose of devoting her life to restore his health. *Lucifer* is at hand in the garb of a friar to assist her in this act of mistaken self-sacrifice. She bids the *Prince* farewell in the School of Salerno and enters an inner room with *Lucifer*. The *Prince* without, who has hitherto been overwhelmed with the pusillanimous fear of death, is now overwhelmed by the thought of his cowardice. He bursts open the door with the assistance of the attendants and prevent the sacrifice. The return pilgrimage is then entered upon and the conclusion comes in the conventional style. *Elsie* marries the *Prince*, and an epilogue celebrates the triumph of good over evil.

Having gathered his material from the parent poem, the composer arranged it in fourteen scenes, three of which are wholly instrumental; the eleven vocal numbers embrace all the varieties of solo and concerted work. The first scene is the beautiful and very dramatic picture of the prologue in which *Lucifer* and the spirits of the air try to pull down the cross from the spire of Strassburg Cathedral; the second the monologue of *Prince Henry* in which he laments his melancholy and sighs for rest; the third is the meeting between the *Prince* and *Lucifer* disguised as a traveling physician in which the fatal elixir is presented and drunk; the fourth is the evening song which *Elsie* and her brothers and sister sing on lighting the lamps in their humble home in the Odenwald; the fifth is *Elsie's* prayer in which she asks for guidance in the contemplated sacrifice; the sixth is an instrumental number depicting the pilgrimage of the *Prince* and *Elsie* over the Alps to Salerno; the seventh is made up of the drinking song of Friar Paul in the gaudiolum of monks in the refectory of the convent of Hirschan in the black forest, (it is an unctious mediaeval drinking song:

Ave! color vini clari,
Dulcis poltus, non amari,
Tua nos niebriari
Digneris potentia!

and has been capitally rendered into English for the cantata by Mr. Edmund C. Stedman); the eighth is an instrumental number depicting the bacchanalian carouse of the monks the appearance of the Abbot and his denunciation of the wickedness; the ninth is a monologue of *Elsie's* with chorus refrain, a night scene on the terrace at Genoa; the tenth is the orchestral Barcarolle already referred to; the eleventh a chorus of sailors, enlarged from the speech of *Il Padrone* in Longfellow's scene "At Sea;" the twelfth the climax of the action in the School of Salerno, a dialogued ensemble; the thirteenth is the love scene between *Prince Henry* and *Elsie*, on the terrace of the Castle of Vautsberg on the Rhine; and the fourteenth the epilogue for full chorus and orchestra.

This outline of its parts indicates the general design of the composition and shows it to belong to that modern type which have become popular through the efforts of Berlioz and Liszt. Its form is very elastic and often, as in the present case, combines the essential features of several which once were rigidly separated. Part of the material is operatic and must receive treatment in the opera style though the manner of production shuts out the idea of scenery and action. Another part is plainly of the nature of oratorio and would be conventional enough if separated from the theatrical element already mentioned. To these old elements is added the comparatively new one of the orchestra as bearer of part of the action of the piece. Of the three orchestral numbers, two, the Pilgrimage to Salerno and the monkish carouse with its interruption, are of this character; for the barcarolle we can find no satisfactory explanation. When Berlioz published his dramatic symphony, "Romeo and Juliet," he defined its purpose and argued the appropriateness of his use of the orchestra as a dramatic factor in a written preface. This was very pertinent in view of the fact that M. Berlioz had used the orchestra for one scene, especially which would have occurred to every one else as pre-eminently vocal—the love duet between Romeo in the garden and Juliet on the balcony. Here, said the fanciful Frenchman, the very sublimity of the love which is the theme of the moment, rendered its representation so hazardous for the musician that he had to give his imagination a latitude which the positive sense of the words sung would not have admitted, and to recur to the instrumental language which is richer, more varied, less determinate, and by its vagueness incomparably more effective for the purpose. In this utterance, but more especially by the illustration of his meaning in that most wondrous of love music, M. Berlioz has proven the right of such a work as his dramatic symphony to exist. The two approved instrumental numbers in the "Scenes from the Golden Legend" do not come within this defense; their purpose is very different but thoroughly justifiable. Both further the action of the story in a manner that is perfectly intelligible, and both treat of incidents which, if given to voices would be tediously long and involved. Besides, and this is the principal point, both are very able exponents of the ethical purpose which the composer has laid at the foundation of the work.

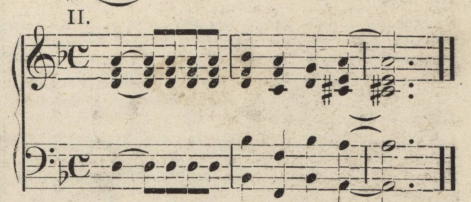
We find this purpose exemplified in the manner in which certain characteristic melodies, or rather melodic phrases, are employed. The key lies in the prologue: *Lucifer* trying to pull down the cross of the Cathedral spire, and baffled in every attempt by the intangible and yet potent influences that divinity has yet thrown around it for its protection, presents a picture of the contest between the evil and the religious principle. After each vain attempt the bells, inspired with voices—in harmony with a beautiful meniæval sentiment—with the regularity and dignity of a Greek chorus, comment upon each failure in a stately Latin hymn, until finally the spirits sweep away in despair and from within the church comes the sound of the organ and Gregorian chant:

"Nocte surgerites
Vigilemus oumes."

We can not point out all of the material used but take the two principal melodic ideas, the first typical of *Lucifer*, or the evil principle, the second characterizing the religious principle and its representation in the poem, the peasant girl, *Elsie*. They are as follows:

I.

II.



The latter melody musicians will recognize as the first Gregorian tune. Both are given in the form in which they are first heard. Throughout the cantata they appear, in various rhythmical transformations, always accompanying the characters they typify or tincturing the setting given to sentiments in harmony with their underlying idea. Thus, after the prologue, it is the first theme that ushers *Lucifer* into *Prince Henry's* chamber; variations of it are heard, like sneers and temptings, in the march number depicting the pilgrimage to Salerno, while the good principle is voiced in the stanza from St. Hildebert's hymn.

Urb's Coeltis, Urbsbeata, &c., which is chanted over and over again by the wind instruments; in the instrumental picture of the monks' bacchanal the Abbott speaks his denunciations through the mouth of the trombone and in the stately measures of the Gregorian melody. The basis of the final chorus which celebrates, with lines selected from Mr. Longfellow's epilogue, the final triumph of good over evil, is the same Gregorian tune, with a short interruption during which a brief extract from the proclamation of the recording angel of evil deeds, is sung, which tells, amid the throes of the *Lucifer* theme in the orchestra, of the downfall of the evil one.

S. BRAINARD'S SONS, Chicago, move into their elegant and commodious new building, 136 State street, near corner Madison street, May 1st, where they will be pleased to see all their friends and customers.

MESSRS. S. BRAINARD'S SONS have in press a new Sabbath School Singing Book by Jas. R. Murray, which will be ready about June 1st. Mr. Murray's last book "Heavenward," has had one of the largest sales of any book of its kind for years, and we doubt not this new Work will meet with the success it deserves. In preparing material for our new Sunday School Singing Book much time and labor has been spent in selecting from the works of the great masters of the art, such music and melodies as would prove pleasing and attractive to even the youngest, and at the same time serve to perform a much higher use in lifting the singer up to a more elevated plane of musical intelligence and culture. The arrangements and adaptations are such as make the selections singable in every part and particular without in the least infringing upon the spirit and essential characteristics of the original compositions. We think this valuable feature of the book peculiar to itself, and that it will commend itself to all who are desirous of elevating the standard of our Sunday School music. The original contributions to the book are many and varied, consisting of the best things the best living writers of Sunday School music could write for it, and as in all of Mr. Murray's books, the words of the hymns and songs are pure and elevating.

COMICAL CADENCES.

—A smart thing—A mustard-plaster.

—The Patti-cake is dough in San Francisco.

—When a soldier is ill he becomes a six-shooter.

—Rats are in the grain-carrying trade this winter.

—Piano duets should be well practised be-four-hand.

—String quartets do not always consist of strong c(h)ords.

—Get a cow with a dreamy eye if you want a good milker.

—Trusting to chants—Expecting to get to heaven by singing.

—A firm advertises "raw silk stockings." Who wants them cooked?

—Knocking a friend down is a sure and quick way of dropping an acvuaintance.

—A fond parent hearing his son pounding the piano remarked, "There's music in the heir."

—A railroad man will not allow his daughter to wear her back hair down. It reminds him of a mis-placed switch.

A Hamilton woman sneezed her jaw out of place lately, and the married men of the place have been buying snufi ever since.

—If many of us knew the extent of the Lord's information, we would take less trouble to inform him that we are poor miserable sinners.

—A child being asked what were the three great feasts of the Jews, promptly, and not unaturally, replied: "Breakfast, dinner and supper."

—The only object a rooster can have in crowing at midnight is to give the hens away. Everybody has a clock, and everybody knows the hour.

—The last rose of summer has no more right to appeal to sentiment than the first oyster can of winter. Most all last roses are covered with bugs.

—When a girl is twenty she feels very easy on that score. It's only when she scores another that she begins to wonder who invented wrinkles.

—A York county father who has five grown-up daughters has sued the county. He claims that his residence has been used as a court-house for the past two years.

—A gay rooster came tripping light fantastic toes up to the occupant of a quiet nest, and said: "Will you dance, Biddy?" "Excuse me," said the hen, "I'm engaged for this set."

—There is a woman in Hamilton who has been married fifty-eight years and who has never missed building the kitchen fire. Her husband is probably the oldest fire escape on record.

—An electric light, strong enough to render the walls of houses transparent is now predicted; but, so far as we can see, the only advantage to be derived from it would be to drive lovers on the roofs.

—A little boy carrying some eggs home from the shop, dropped them. "Did you break any?" asked the mother, when he told her of it. "No," said the little fellow, "but the shells came off some of 'em."

—"I can't, Abijah," she answered, when he offered to escort her to the piano. "Can't abide me!" he exclaimed, indignantly; "the d—l you can't!" and the next moment his coat-tail vanished through the door.

—It is now the fashion in high circles in Chicago to forget names. A lady who has been to Niagara Falls must try and try to remember where it was that she saw water pouring down and an island with a goat on it.

—A compositor, bleeding and bruised, applied for admission to a Baltimore hospital the other day. It turned out that he had set up "The Democracy have an abundance of pleas" so as to read that they had "an abundance of fleas," and the editor said he'd have his revenge if he went to jail thirty days for it.

—Scene—Country road, with stage coach rollin. leisurely along it. American passenger to driver: "Did you ever see a snail, sir." Driver: "Yes, sir." Passenger: "Where did you meet him?" Driver: "I didn't meet him." Passenger: "Wa'al, you'll excuse me, but I think you did; for I'm sure you never overtook him."

—Advice to the young lover: Fancy, if you will, that the aureola of amber locks that envelops your idol's head makes her resemble a saint, but never be rashly betrayed into thinking that she is one. There may come a time when the menacing grip of her lovely hand on the family poker, or the sharp whir of a flying slop bowl will impart a melancholy interest to your self-deception.

—There is nothing mean about pianos, they are either "grand," "square" or "upright."—*Exchange.* Yes, but they frequently get people on the string, and are subject to sharps and flats, full of crochets and quavers, and supported, in the main, by blacklegs. They are also fishy, owing to chromatic scales, besides treble dealing are frequently base. Again, they often foment discord, and display their pedal extremities.

Music Buyer's Guide

In this department we shall notice only such compositions as we can recommend. Each piece is graded according to difficulty. 1 representing the easiest kind of music to 7 the extreme of difficulty. The key in which each piece is written, is also given. We shall give our readers all possible information in regard to such new publications as we notice, which will be found of service to Teachers, Dealers, Amateurs and music buyers generally in making their selections. Complete catalogues of music and books will be sent free, and any piece of music or music book published can be obtained by mail post paid, by remitting the marked price to our publishers.

SONGS AND BALLADS.

Good Night, Good Night My Child. Slumber Song. By WILSON G. SMITH. D♭, 5.....35 cts.
A very pleasing Slumber Song and dedicated to Miss Birdie Hale. Words by T. P. Wilson, M. D.

Two Little Lives. Song. By J. L. MOLLOY. F, 4.....35 cts.
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Still my Heart is Only Thine. Song and Chorus. By GEO. W. PERSLEY. B♭, 3.....35 cts.
The words of this piece are by the well known and popular author Thos. P. Westendorf.

Saved from the Storm. (Gerettet aus dem Sturm.) Song by ODOARDO BARRI. C, 4.....40 cts.
English words by Fred. E. Weatherly, M. A. German words by Otto Lob.

Far from thy Side, or Dreams thou'st Near Me. Song and Chorus. By GEO. W. PERSLEY. B♭, 4.....35 cts.
This is one of the latest and best published.

Sailor Jack. Ballad. By ALFRED READHEAD. C, 4.....30 cts.

Blue Alsatian Mountains. By STEPHEN ADAMS. E♭, 3.....40 cts.

Rest Dear One. Male Quartet. By COLLIN COE. C, 3.....30 cts.

'Tis Darkest Just Before the Day. Song and chorus by OTIS H. CARTER. G, 3.....40 cts.
This is one of the most beautiful and pleasing songs published this year and is now being sung with immense success by John Rapier of "Haverly's famous Mastodon Minstrels." The melody is unusually "taking" and the chorus very effective. It promises to rival "Somebody's Coming" in popular favor. Elegant lithographic title.

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Down Among the Flowers. Song and dance by JOHN MAGNER. E♭, 3.....35 cts.
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A beautiful song for good singers. It will be warmly welcomed by Sig. Banfi's many friends.

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A lively, pleasing song written expressly for and dedicated to Miss Annie Pixley, and sung by her in the popular drama, "M'liss."

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A charming set of new waltzes.

Somebody's Coming When the Dew-drops Fall, Transcription by KARL MERZ.....50 cts.
An elegant piano arrangement of this beautiful melody, forming a very showy and pleasing fantasia of moderate difficulty.

Teufel's March. (Devil's March.) FRANZ VON SUPPE. B , 4.....35 cts.

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Mr. Pratt is well known as one of the best Chicago pianists, and an earnest musician, and the above compositions for Piano will doubtless meet with a hearty welcome from his many admirers.

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Summer Night's Serenade. C, 5.....60 cts.

Humming Bird. D, 5.....50 cts.

Twelve O'clock. C, 5.....50 cts.
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Niagara Falls. Mazurka de Concert by OSCAR SCHMOLL. E♭, 5.....75 cts.
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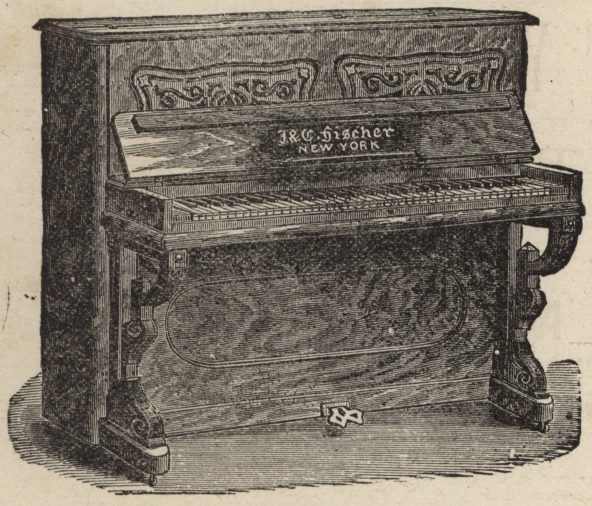

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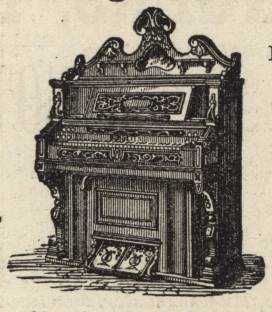

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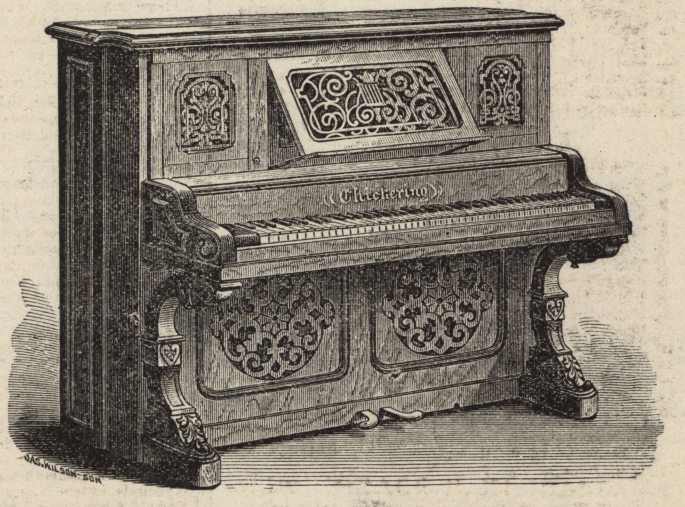

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5. Five Recitals by Mr. Wm. H. Sherwood, embracing a splendid selection of the most important and desirable works. (See circulars.)

III. Lectures.

The lectures will be more numerous than last year and those of the Principal better prepared. Besides his course of ten, there will be several by Messrs. Chamberlain, Fillmore and Cady. The latter will deliver a course of five, the topics of which will be given in the circular.

IV. Harmony and Counterpoint.

Classes in these subjects will be provided for all students of whatever grade. But special attention will be given to Elementary Harmony, and to the preliminary topics of Intervals and the key relations of tones, experience having shown that a majority of those who enter advanced classes in Harmony and Counterpoint, are fatally deficient in these indispensable matters. Without the most solid grounding in these fundamental topics no insight into the inner harmonic structure of compositions is possible, and the mere mechanical following of rules, unless it is productive of such insight, is worse than useless. All applicants for admission to advanced classes will therefore be carefully examined and advised as to the wisest course to be pursued. They will then be classed with a view to the most rapid and successful progress.

V. Voice Class.

This very enjoyable and useful class will pursue the same course as last year, giving attention to the right method by forming the tone, the principles of phrasing and melodic interpretation, and the true declamation of the text.

VI. Chorus.

Much more is expected of the chorus this year than last. There will be two concerts in which the chorus will take part. The first will be composed of selections from Handel's "Messiah," and favorite part songs, glees, etc. The second of Haydn's "Creation" entire.

VII. The Art of Piano Teaching.

This class will combine the experience and ideas of all the piano-teachers in the school, though under the more immediate supervision of the Principal. The chief topics of it are:

1. *How to Awaken Musical Feeling, and Form the Taste.*
2. *How to Develop Technique most Rapidly.*
3. *What Studies to Use and Why.*
4. *How to Grade the Course of Study.*
5. *How to Prepare for Public Playing, (Parlor, Recital and Concert).*

VIII. The Art of Teaching Singing.

Prof. Chamberlain will conduct a class of this kind, in which he will discuss Elementary Singing-class work, Church Music, Chorus directing and Vocal Training. In some parts of his work he will be assisted by Messrs. Cady and Fillmore.

IX. Interpretation of Classical Music.

These classes are the most important advance over our work in former years. There will be ten or twelve of these classes of from three to six pupils each, pursuing definitely arranged selections of pieces, graded according to difficulty. All the pieces are supposed to have been thoroughly studied and mastered as to their technique before the opening of the school. At each lesson every pupil will play and be criticized upon from one to three of these pieces; so by belonging to two or more of these classes a student will be able to receive artistic criticism upon his playing in from fifteen to twenty-five pieces. There will be classes of this kind in Beethoven (3), Schumann (3), Chopin (3), Bach and Mendelssohn (2), etc. In each of the leading composers the work will be graded as "moderately difficult," "difficult" and "very difficult," and the lists of pieces and general directions to persons contemplating joining one or more of these classes will be sent on application.

X. Private Lessons.

Private Lessons in singing will be given by Prof. Chamberlain from $1.50 to $3.00 each, according to duration. Also by Mrs. Hanford, assistant to Prof. Chamberlain, at $1.50.

Piano Lessons by Messrs. Fillmore, Cady, Miss Harris and the Principal, at from $1.25 to $3.00 each.

Organ Lessons by Prof. Cady at $2.00 each.

XI. Terms.

Full Course, including any of the classes from I to VIII inclusive $15. Interpretation classes from $5 to $10 for 10 lessons, according to grade.

XII. Location.

Evanston is an extremely beautiful suburban town, twelve miles north of Chicago on the lake shore. Board can be had from $4.50 per week to $10.00, according to room and location.

SEND FOR CIRCULAR

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